NOT LIKE YOU

ISSUE 8

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Issue 8..... has been a long time coming. It has been quite a while since Issue 7 (although in my defense, I did do two Photo Issues in between) but as they say, better late than never. Some of it is my motivation while also depending on the motivation of others to complete interviews or send contributions. That being said, I do appreciate every bit of time people give in doing interviews for me, compiling pics, or helping me in any way.

The following people helped make this issue possible, inspired me, or are just plain deserving of my thanks: AmyXedge, BobbyDrawsSkullz, NoEcho, Drew Stone, Eddie Sutton, Jesse Rector, Mike Thorn, Beau Beau, Indy, Shred Legion Crew, Jason and Sarah Bush, Chris In-Effect, Aaron Cometbus, Adam Skater-Con, Doug Holland, Chris Alpino, Freddy Alva, BJ Papas, Dean BTL , Dagger Chuck, Rob Mertz, Scene TV Raw, the fine folks at Juice Mag, Keith Renna, Charlie & Nimbus Skateboards, Michael Alago, Mike Roche, Neil Schwartzfarb, Crazy Aaron, Joaquin the Machine, Gavin O'Brien, Eliana Halpern, Fastplants, Timmy Chunks, Wez Lundry, Albert Licano, Abijah and James Schofield, Jade Ryan, Dan Derella, Mike Gitter, Steven Raniszewski, Tim Mcmahon and each and every one of you who have ever checked out an issue, let alone spent your hard earned money on one. I am humbled!

The dedications section keeps punching me in the guts. Always hoping to be able to thank someone for inspiration on this page but once again I find myself saying goodbye to one of the good ones. In the end, I just hope each one of these souls has moved on to bigger and better things...

This issue is dedicated to Todd Youth. While we didn't go back decades, I was lucky enough to have met him a few years ago and become friends. The talks we shared about music, life & Krishna are ones I will hold dear for years to come. You were called home way too soon and I only hope in the end you found the peace you deserve. Your music will be a constant reminder of having touched so many lives in so many ways.
Hare Krishna!

Send hate mail, promos, ad inquiries, free gear, old skate zines, lenses, Vans, etc....

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It's always exciting when a skateboard/punk event pops up on the radar. Having helped with one myself for a number of years, I'm always both stoked to hear about other events and excited to see what they entail.

Skater-Con is the brainchild of **Adam Richards**. 5 years ago was his first event in Phoenix and he has been hard at work every year since. A killer roster of bands? Check. Skate contests? Check. Legends? Check. Along with panels, a killer vintage deck display and tons of other stuff, Skater-Con is here to stay. Skater-Con 5 just took place in early March and Adam was kind enough to sit down and talk to us when the dust had settled, and life was getting back to some sense of "normal". Or is it? He's hard at work on another event set to take place in Los Angeles this Fall, so keep your eyes peeled for more info in the coming months. In the meantime, grab some wood, enjoy our talk and get to know the man behind the Con.

NLY: Adam, thanks for taking the time to talk. I know you must be spent after having just finished skater-Con 5, so I appreciate it. Let's start with some background. Where did you grow up?

AR: Mesa, Arizona for the early years. Then bounced back and forth between Jackson Hole, Wyoming and Phoenix suburbs once my folks split up when I was 12. It was interesting moving from the city to small town Wyoming. I'm grateful for the experiences I had and the friends I made during that time. After 3 years in Jackson, my dad moved to Colorado. So, some of my later childhood was spent there, as well (Colorado Springs and Denver).

NLY: Wow, that's a big culture shock going from small town to the city. What was your childhood like? What were you into?

AR: I'd say my childhood was fairly "normal" for a kid born in the mid 70's. My parents were on the lower end of middle class, always working to provide for my two big sisters and me. We moved a lot. I'd say I was into what most kids were growing up at that time. Star Wars, G.I. JOE's and Transformers. I loved cartoons. I loved playing outside wifriends and riding my bike. I loved listening to music too.

NLY: And we all know the best toys were in that era too. How/when did you first discover skating?

AR: I guess it had to have been when my Mom and I went to pick up my sisters from Skateland (a rollerskating rink) one day and I saw a guy skating a bowl in the next door lot. It was like magic. A standout memory for sure!

NLY: So killer. I always wish I could pinpoint the moment. I remember my first boards both 70's and 80's vividly but not the moment I truly discovered it. What was your first board?

AR: My first board was a Christmas gift from my parents when I was 7 (1982). It was a Variflex Newporter. A skinny wood plank with two strips of grip. After I was bored with the few toys I was given that Christmas, I got around to the skateboard and gave it a shot. It started out with the kneel and push in the garage then progressed into standing up and coasting down the driveway into the street. But it wasn't until I was a few years older that I became who I'd be for the rest of my life...a skater.

NLY: It just stuck for some of us, that's for sure. Who were your favorite skaters as a kid? Did you get to see any of them skate then?

AR: As a kid, we only had a few videos and a couple magazines to keep us up on what was happening in the world of skateboarding and I was hungry for anything I could get my hands on. To me, Vert was quite impressive. Handplant variations always did it for me. That being said, Steve Schneer was a standout with his Ho-Ho's. Christian Hosoi always blew me away in the mags and videos too with his Christ and Rocket Airs blasting. Cab was another consistent ripper. Seeing as how I was just a pipsqueak in the mid 80's confined to my immediate surroundings living in Mesa, I didn't have many skate adventures outside of the occasional Wedge sesh and everyday curb/launch ramp sessions with my friends in the neighborhood. Back then (1987ish), lots of kids in my neighborhood in westside Mesa skated and on any given day there could be a dozen of us outside shredding. It was around that time, when I was in fifth grade, I saw a commercial for a contest to be held at Big Surf water park in Tempe. This was very exciting to me and I knew I had to somehow be there. Knowing that my parents couldn't afford a ticket for me to go, I did what I had to do to save money. I dug through dumpsters for cans and newspapers to recycle, saved up and had my mom drop me off for the day with $5 for food that I immediately bought a back issue of Transworld magazine when I walked through the gates. I remember being blown away by seeing/meeting all my heroes (Hawk, Hosoi, Cab, Dressen, Danforth etc.) I admired and at the level of skating being performed right before my very eyes. I really enjoyed that day and look back at it quite fondly. It was one of the most memorable days of my life.

NLY: Skate videos definitely changed the game for everyone not on the West Coast. How/when did you get into punk?
AR: I remember an older kid in my neighborhood breaking out the first Suicidal tape one day during a session and me falling in love with it. But at that time, I didn't really know the difference between punk and metal. To me it was just cool music. It wasn't until I was in my mid-teens that I consciously sought out punk music. This was due to skate videos like Streets of Fire. I remember having to special order the Descendents "I Don't Want to Grow Up" on cassette from the only record store in Jackson when I was 14. I always loved many types of music growing up. Still do. But punk rock will always be my go to. To me the subject matter and rawness will always withstand the test of time.
NLY: Streets of Fire changed so much when that video dropped. Killer soundtrack and even better skating. I couldn't tell you how many times I've watched that video. I still watch it regularly. Do you remember your first show?
AR: My first real punk show happened in Colorado Springs when I was a freshman in High School. It was held downtown in a small club which had a mini ramp inside. I can't remember any of the bands, but I will never forget the rawness of that vibe, that scene, and the culture. No rules. No tradition. Just freedom.
NLY: A club with a ramp, the Skate Rock dream!!! I know you have a pretty extensive skateboard collection. What are some of your favorite pieces?
AR: The boards from my collection that resonate the most would have to be my 87 white dip Staab mad scientist, my green stain 87 Grigley mask and my 86 second run, rainbow fade Gonz to name a few.

NLY: Damn, the rainbow fade Gonz is a thing of beauty! What's your "Holy Grail"?

AR: That would be a white dip Vision Grigley mini. The first brand new board I ever got that wasn't generic or a hand-me-down.

NLY: There's nothing like your first board. Mine was a G&S Billy Ruff chalice in red. I have a reissue but not in that color. Let's talk about Skater-Con. What year was your first event? How did the idea first come together?

AR: The first Skater-Con happened in February 2016. The idea happened when I was driving back from San Diego Comic-Con July 2015. I always attended Comic-Con and this time I brought a friend along who just wanted to get out of the Arizona heat and get some skating in while in Cali. On the way home, we were talking about just how crazy Comic-Con was, and my friend asked "Why isn't there something like that for skateboarding"? That got me thinking, and I thought "yeah, why isn't there something like that for skateboarding" It was at that moment I decided I was going to hold my first event. I figured I knew enough people here in Phoenix locally (small board companies, bands and people who just love skateboarding) that this could be a benefit to the culture and community I love.

NLY: What did the first year consist of?

AR: Many expensive lessons and dues being paid. Aside from that it consisted of about 20 vendors, a dozen legends and pros, two history of skateboarding panel discussions, one specific to Arizona skate history and the other a Q and A with all the legends in attendance including Patti McGee, SAlba, Professor Schmitt, Bill Danforth, Billy Ruff and MoFo to name a few. Live bands including McRad, The Drunk Injuns, Johnny Rad & the Eggplants and more. A best trick contest on the mini ramp, and just a gathering of like-minded folks who love skateboarding and the culture surrounding it.

NLY: Yeah, I remember first hearing about it and being stoked. I wanted to come cover it for the zine, but I wasn't sure how you were handling press and didn't want to just show up and I couldn't get more info. Such a great first event, even with the expensive lessons (doing a label I know those all too well.) When the dust settled and year one was over, what do you think were the highlights?

AR: The smiles on all the faces, young and old. Not one incident. No fights, no reason whatsoever for security. The overall vibe was pure joy. The highlight for me was the people in attendance. No one really knew what to expect, including myself to a degree. But everyone left with a smile on their face and wondered when the next one would be.

NLY: It's a shame when you put on events you have to worry about, or at least keep the worry of fights in the back of you mind. It's great it went off like it did and that you had no issues. In this day and age, it's hard enough just to take the chance on a show/event, even harder if there's something that happens. Looking back what would you have changed about year one if you could have?

AR: Looking back, it was 2 events. The main bands didn't play until after the convention part was over and by that time people were wiped out and barely anyone was there to see just how AWESOME Johnny Rad was. I should have listened to my dude John Negreli when he expressed his concerns regarding this issue, and had the main bands play earlier in the day, while the bulk of attendees were still there. Lesson learned.

NLY: Yeah, I saw Johnny Rad in Vegas in 2014 in Vegas at the Skate Punk Reunion show. They were so much fun. It's too bad people didn't stick around but from the attendee point of view those long days can be hard too. Lesson learned and still an overall killer event. Over the next few years, what were some of your favorite Skater-Con moments?

AR: Year 2 Dogtown rolled out with Eric Dressen. I was so stoked! That year we also held a screening of Made in Venice at a local theater where Jesse Martinez was in attendance and spoke. We held a JFA panel discussion also, and they headlined that year. Year 3 during the Since We Were Kids set, instead of a moshpit, a skatepit broke out and Hosoi got in the mix and was digging it. Every-one really seemed to be super stoked on that including myself. Cab was in attendance that year as well. Year 4 was the first one that was a success in every sense of the word. I felt like I finally had the formula down. Jason Jessee was in attendance and people were stoked.

NLY: That's a lot of really rad stuff going on each year and some moments of stoke for you, which is a must for all that you put into these events. Skater-Con 5 just came to a close, how was it? What kind of events/guests did you have this year?

AR: Year 5 we saw more legends/pros than ever, more bands than ever, more vendors than ever and more attendees than ever. It was a success. I'm so grateful for my team of volunteers/friends. Skater-Con is not possible without them. As for events we held 5 contests, 10 bands and a panel discussion mc'd by the voice of skateboarding, Dave Duncan spotlighting the legend Bill Danforth. Also, in attendance this year was a crowd favorite and first timer to Skater-Con, John Gibson from the Zorlac days. SAlba was posted up, Navs and Skeleton Key, legend Jim Red Dog Muir with Dogtown, Eric Dressen for his second time out, Randy Colvin, Colby Carter, Mike Sola, Salman Agah and Jaws to name a few.

NLY: It's too bad you couldn't bring out a few huge names this year (insert self-induced laughter here) What a list! It's so great that big names, both legends and newer show up to support. Having done 5 events now, which is your favorite and why?

AR: Skater-Con gets a little better every year, so I have to go with the last one. Every year gets a little bit easier. I'm able to actually enjoy them more as we get more dialed in and into a groove.

NLY: Yeah, the last one to get to enjoy the event is the person(s) putting it on. I don't think people know all that goes into making something like Skater-Con happen. You have another event planned in California for October. What can you tell about it? (interview was done pre-Covid so check with him about the event)

AR: Yes, I do. What I can tell you is that with the people I'm working with on this, I'm very excited. And if you enjoy Skater-Con, you will not want to miss out on what's coming to downtown LxAx in October.

NLY: Such a tease but I can't wait to hear more. Working on a show in Vegas every year (along with Dean Blue Tile Lounge), I know what goes into an event like this. What's been your greatest challenge?

AR: Funding...This is a VERY grassroots effort. Lest anyone think Skater-Con is a corporate event designed by industry types at a brainstorming meeting around a big table in a high rise office, it's not. In fact, Skater-Con couldn't be further from any corporate effort. I'm a guy with less than a high school education, that cleans houses for a living,

that loves skateboarding and the culture that surrounds it. I don't even have a computer, laptop etc. If I did, I wouldn't even know how to really use it. Honestly, it's a miracle Skater-Con even happens at all. And that's sorta the charm of it. Only REAL skaters and supportive family and friends make Skater-Con go in spite of the industry not hoping on board in a major way with this effort that supports their community.

NLY: That's why I do these types of interviews, to show people who puts these events on and to let them know that they don't just happen, a lot goes into them. What keeps you going?

AR: People who inspire me. My kids, my parents, my sisters, my friends, the kids at the parks and backyard spots, love, music, the arts.

NLY: What would be the Ultimate event for you as far as Skater-Con Goes? (Dream bands, Skaters, events, etc)

AR: I want Screeching Weasel! That's the band on the top of my list of bands I haven't seen yet but really, really want to. Dead Milkmen, Ween, The Queers, Suicidal, Del the Funky Homosapien, Circle Jerks, Devo.
Skaters? Hmm.. I'll start with Natas, Gonz, Blender, Grigley again, Alva, DP, Templeton, and Hensley to name a few.
Events? I don't know, I kinda dig what we've been doing, sorta running the gamut of contests. Bowl, best streetplant, deathrace, highest ollie and so on.

NLY: When people look back on Skater-Con what's the one thing you hope they will remember?

AR: I would hope that the experiences had at Skater-Con, the people you met, the skating you saw go down, the bands you saw play and the memories you made serve as a reminder why you skate and/or love skateboarding and the culture surrounding it in the first place. Because it's fun, it's pure and brutally honest. It's something you can't fake. You're either a skater or you're not. And that's just fine if you're not. But it's rad if you are.

NLY: Anything else planned for the future?

AR: I just want to skate and have fun. But I do have other projects I dream about outside of Skater-Con. Still skate related. Nothing to speak of as of yet, just dreams.

NLY: Dreams are where it all begins. I look forward to seeing what you have in store. Any final thoughts or things you'd like to add?

AR: To anyone reading this, I encourage you to roll out to Skater-Con. GET ON BOARD! Thank you... Adam/Skater-Con

NLY: Thanks for your time Adam. I look forward to being in Phoenix taking it all in next year and seeing what you have planned.

For those of you not familiar with his work, **Bobby Brown**, (Bobbydrawsskulls as many know him in the digital age) is not only one of my favorite artists but favorite people as well. An East Coaster whose art reflects his life of punk rock, skateboarding, family and the influences he grew up with, Bobby has been involved with more projects than I could name in an entire issue of this zine. Record covers, zine covers, comics, skateboards, T-shirt designs, flyers, even socks for Merge. You name it, if it falls in Punk/Skateboarding, he has probably done it. Just for Not Like You he has done skateboard graphics, t-shirts, flyers, stickers, record covers (including The Faction LP "Pegged for Live"), zine covers and much more. Over time Bobby and I have gone from casual aquaintences to friends to family. Not Like You would not be what it is today without the constant help and support of this man. I can't thank him enough so I figured why not put him on the spot to tell you his life's story. From first skateboards, to discovering punk, collaborating with some of his biggest influences to crazy news stories and black SUV's, I present to you....Bobbydrawsskullz!!!!

NLY: Bobby, I can't thank you enough for taking the time to be involved on this level. You've been involved with Not Like You and so much of what I've done from day one. For those who may not be familiar, let's start with how old are you and where were you born?

BDS: 46...I was born in Dover, Delaware.

NLY: Where did you grow up?

BDS: Wyoming, Delaware.

NLY: What were you into as a little kid?

BDS: Aww man...Star Wars, Batman, Hong Kong Phooey, Grape Ape, Heathcliff, Garfield, Beetle Bailey, Hagar the Horrible.

NLY: That's awesome. George Gately, the guy who did Heathcliff lived in the town I grew up in and used to come to our school and talk about Heathcliff and art and draw for us. I wish I still had the drawings he did for me. Which came first for you art or skateboarding?

BDS: Art...then skating just bomb dropped my mind!

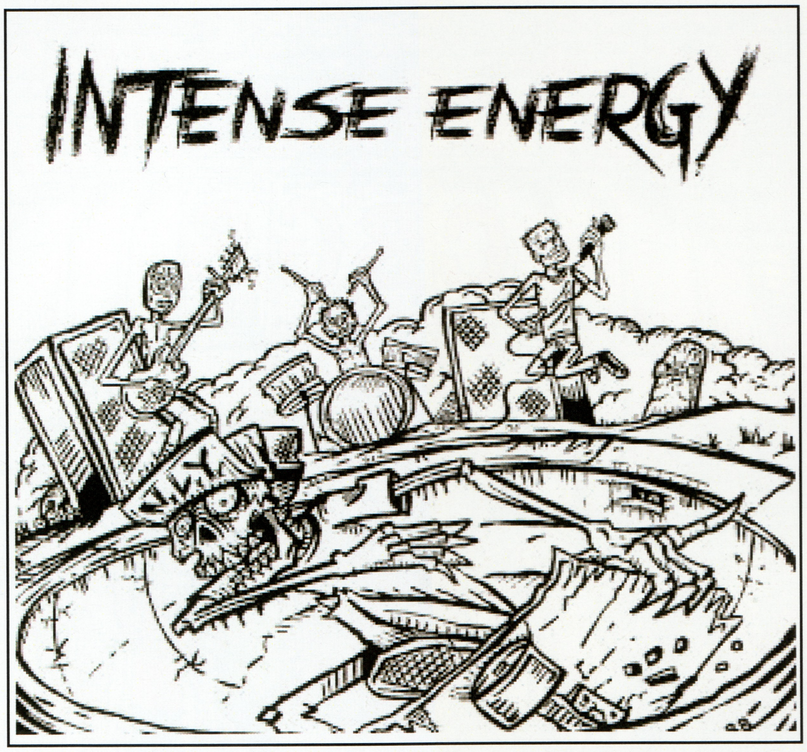
NLY: How did you first get into each one?

BDS: I was a latch key kid so I had plenty of time to doodle. Skateboarding, my friend Dave had a Hippy Stick, he showed me how to boneless and I lost my mind.

NLY: What was your introduction to each?

BDS: Just growing up in a small town catching rad bits.

NLY: Small towns either threw everything amazing your way or kept it hidden away. Who were your favorite artists when you were young?
BDS: Young..I'd say Derek Riggs. That stuff blew my mind. And now? Lots of people.. Cab, Jimbo, Jim Phillips, Sean Taggart, Pushead, Dirty Donny and some crazy cats on Instagram for sure!
NLY: What a great mix of music, skating and people very obviously influenced by those things. Funny how that all worked out. Who were your favorite skaters?
BDS: Cab, Hosoi, Grigley, Aaron Murray, Guerrero… a lot of street skaters cause that's what we had as influence in a small town with not a lot to skate.
NLY: Street skating was most definitely my thing. There were some half pipes near me growing up but it was mostly street skating and a couple launch ramps for me. Did you ever get to see some of the classic East Coast demos some teams like the Bones Brigade would do?
BDS: I had no ride..but I saw Run DMC at the local mall.



NLY: WHAT?? That must have been incredible. I was into early Hip Hop at the same time I was getting into punk so those first couple Run DMC records are classics to me. What was your first board set up?
BDS: First board I can't remember what it was, I got it at Boscov's (East Coast chain of stores similar to Kmart) but it had a skull on it. Then eventually I got a Nash Executioner. Later on I stripped the parts down and hooked up an Old Ghost Guardian.
NLY: I wish I still had my old boards, so much cool art and so many great memories. What were your favorite spots to skate growing up?
BDS: The curbs in front of my parent's house, it was an afternoon hot spot. We used to interfere with the traffic after school.
NLY: Yeah, we used to put my launch ramp in the middle of the street. The neighbors loved it!! Combining your 2 favorite mediums, what were some decks with art that just blew you away?
BDS: Roskopp for sure and the Kendall graphic.
NLY: Yeah that first Roskopp melted my mind but that crazy tail didn't last. Did you have any favorite skate artists?
BDS: There's a Brand X deck with an eye-

ball and shapes, that's my absolute favorite graphic, I don't know why, it has no skulls, but I love it. Really the stuff back then was just outrageous. You'd lose your mind with all that stuff. Really liked Pushead but kind of got bummed when so many started biting his style so hard.

NLY: Did you have a favorite deck growing up?

BDS: Old Ghost Guardian

NLY: At what point did punk enter the picture for you?

BDS: Maybe seventh grade. I heard some stuff on a Trashmore contest we passed around and taped the music parts to a boombox.

NLY: Amazing! I used to have a tape of almost the entire SkateVisions video just so I could hear all the Agent Orange, which is strange cuz I had their stuff on vinyl. Who were some of the bands you got into first?

BDS: I'd say Dead Kennedys, Agent Orange, Cramps, Black Flag and the local heroes. We had a great scene back then.

NLY: What was your first show?

BDS: I remember walking to the local fire hall. FVK, Ruin, McRad and some others that escape me.

NLY: That's a pretty sick first show especially for something you could walk to!! What was your favorite show back then?

BDS: Probably Bad Religion and ALL, the Generator tour.

NLY: Pretty sure I saw them together but earlier, maybe No Control tour. I've lost a lot of detail over the years (insert old man jokes here) At what point did you become more serious about your art?

BDS: When I went to college and learned how to really draw. They crushed me and rebuilt me. It hurt my feelings, but in the end, I respect those teachers at Kubert School so much.

NLY: Wow you went to Kubert? My 2 worlds collide yet again! In Dover, NJ home of The Showplace!! They used to have amazing shows there, but I was too young to get in. Did you take classes in school before Kubert?

BDS: High School art teachers wanted nothing to do with me. A VoTech teacher helped me find my way.
NLY: Funny how many people have a story about that one teacher who gave a shit, when so many had written them off, and ultimately what a difference it made for them. At what point did it go from something you did to working with others?
BDS: I was lucky to get to work with ATM Click back in 1997 to 99, I think. Jon Falahee is the man responsible for giving me a chance to draw my first board. I love that guy!
NLY: Guess we owe him some gratitude too for unleashing you on the world! What were some of your first projects?
BDS: Just caricatures and some small stuff to start off. Once the Web kicked off, I found more friends to work with. Hoosegow, Ghoul Squad, Pavers, Metal Skateboards, Common Enemy, Supreme Commander, The Faction.
NLY: Over the years you've been a part of a lot of different things from album covers to decks to even sock designs. (I know I owe you a huge thank you for countless endeavors myself) What have been some of your favorites?
BDS: I like it all but it's hard to single it out. Everything I drew I believed in, no faking, I wouldn't do that to myself. I have to know what I'm involved with totally or I'm not comfortable doing it.
NLY: Makes sense, no point in putting that much effort into something you aren't into or don't believe in. You did some collaboration work with Steve Caballero, can you tell us more about that?
BDS: He's the best. We've developed a friendship and he really keeps me on the right path. Art with Cab is great, he's a fast learner. I've learned a lot from him.
NLY: Yeah, working with Cab since doing The Faction record, it's nice to work with someone so genuine and straight forward. I have a lot of respect for him. Can you talk about/ explain the print you did in conjunction with the band Pearl Jam and the huge controversy that wound up surrounding the

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project? I remember when I found out I was going to bed super late and was winding down reading some online news and clicked on an article about Pearl Jam art controversy and by the second line I saw your name and went into a panic. It was too late to call and I didn't know if you had even heard yet, so I fired off a text right away. Luckily you replied just a couple hours later.

BDS: Man, here we are a year later. What a ride that was. Jeff Ament is 100%, that guy really took care of me during the hardest part of my drawing career. At first ask I said, "Hell Yeah"! I still don't think I did anything wrong, just some people got upset over some images, but they had it all wrong. In the end it was intense. I went to Boston to have Secret Service interviews. I didn't know if I'd be back. I didn't have any money hardly to travel with. Thank goodness for backstage catering. Pearl Jam played Fenway and I was Jeff's guest, it was incredible. Those guys are 100%, all of them. I remember walking in the green room and Matt Cameron was eating there. He said "HI, do you want some lobster?" Starving I said yes. I first expressed my condolences for Chris Cornell to him, what a tragedy. It was a wild night. I'll tell you more next time we hang out. (Ed note: I hung out with Bobby a few weeks ago and he told me more about the story, it's fucking nut.) Just glad he's still here with us (and not in some secret spot with no windows, who knows where.)

NLY: Yeah, I can't imagine all you had going on at that time. We talked while you were going thru it and I know it really had you shook. You even walked away from social media and talked about giving up art. What eventually got you thru it?

BDS: Man, so many things. Cab had talks with me that saved my life more than anyone knows. Ament was there for me all the way. My family, my wife who is responsible for me getting me anywhere I need to be and gives me the freedom not to grow up! Close friends I've skated with for years! And you yourself.

NLY: You know my feelings about that. You don't have to be blood to be family! You have been a part of some group art shows in California, how did they come about?

BDS: First show was at Cukui in NorCal, a Half Cab celebration. The custom Half Cab painted sneakers too. Love and guts, one of those I think.

NLY: Have you done any East Coast shows?

BDS: Not really I kinda stay under

the radar.
NLY: Any interest in doing your own shows at some point?
BDS: It would have to be something really put together with thought. I have so much art that I can't even go thru it. I stare at it, exam it, and time gets lost. It's a mess (Ed. Note Bobby has a show coming up, but will probably have passed when we go to print, sorry)
NLY: In the past you have done some small, self-published stuff featuring your art. How many things have you done? Is this something you plan to continue to do?
BDS: I did art zines so I could give people stuff when I travelled. I like doing those but even those I could do better. When I think about stuff like that, I feel like I have to draw all new stuff so people don't see repeated stuff they saw before.
NLY: I know how that goes. I get the same way when I do the photo issues of the zine. Always afraid I'll be boring people with something they've seen before. All we can do is the best we can. I for one, love when you do those art zines but I also know they can be an expensive endeavor. I wish you would do more, but what do I know? Do you have a process when it comes to your art, or does it just flow for you?
BDS: I just start doodling, no forthought or planning anymore, just get to business.
NLY: You know what works for you. I have been the recipient of more than a few great pieces of Not Like You art that you just doodled away including our latest sticker, so thanks! I know you still skate regularly, what are some of your favorite spots?
BDS: Maybe 3 times a week. I like my home park at Epworth, just bowl cruising and grinding...zen stuff.
NLY: Any place you haven't skated but would like to one day?

BDS: I want to skate a full pipe, and that new park in Montana that Ament built.

NLY: There's an article in one of the recent issues of The Surfer's Journal with all of these full pipes in the Arizona desert and dudes like Stacy, Alva and Biniak just devouring them. Mind blowing stuff for sure. Is there an ultimate "dream" project for you?

BDS: Anymore the sky's the limit. I do whatever I can when asked. I have a full schedule right now and am doing maybe 3 projects at a time or more.

NLY: Given the choice to do anything, what would you pick?

BDS: Maybe a skateboard truck. I haven't done that yet.

NLY: Never say never. Hey Indy, I'm looking at you! You have been a part of so much cool shit thru out the years and really have left your mark on everything from music, to skating and more. Is there anything left you'd still like to accomplish one day?

BDS: I don't know, I like to stay within my realms, stuff I know about and can be confident about.

NLY: Any final thoughts?

BDS: Excuse me, I was talking to myself...I'd say as people we need to be better to each other. I think people should keep skating even if it's skating to a mailbox. I have the most fun when I skate from the car to the building I work in. Skateboarding is still the greatest therapy at 46! Thank you for the time and sharing my art with your friends and followers. And thank YOU for all you do.

NLY: The thanks is all yours Bobby!

You can follow Bobby on IG @bobbydrawsskullz_official & @bobbytakespicturez and check him out at merge4.com/collections/bobby-brown

20 QUESTIONS (OR SO) WITH ROB MERTZ

Name, rank and serial number:
Rob Mertz serial number has to be 24 (X)! from Nazareth PA, currently living in Oceanside, CA

Age: I'm currently 54 going on 55

Sponsors: Currently riding my old Zorlac Shark Graphic 8.8" wide, I get stuff from Indy, Bones Wheels, FKD Bearings, VANS, 187, McGill's Skateshop and my skatepunk clothing line The Black Sheep Undergound.

NLY: How did you get into skating?

RM: Tough one...I think it was around 1972 and saw some kids skating. They quit and I kept riding. Been skating ever since. I never quit.

NLY: What are your favorite spots to hit up?

RM: Favorite spots of all time would have to be our MFC ramps in PA, Cedar Crest, The Kahuna ramp in Houston, Cherry Hill Skatepark was unbelievable, Groholski's ramp, Belmar NJ ramp, Harrisburg ramp, Slug, Stone Edge, South Sea England, Norway, Australia...too many old spots to mention. Currently (when not hurt) I skate Hawk's ramp, our new ramp at Borst's house, the Combi pool, Carmel Valley pool. I was skating a couple times a day but, I've had a rough last couple of years injury wise...

NLY: Who do you like to skate with?

RM: I skate by myself mostly! Hard to drag out dudes at 8:30am, HA! But, I do get to skate with all the notables like McGill, Cab, Hosoi...being out here in California, you get to session with all those guys.

NLY: Who's had the biggest impact on your skating over the years?

RM: Groholski, Murf, Phillips, Craig Johnson, Tex Gibson...for me the gnarlier the better!!

NLY: What are your favorite tricks?

RM: I like to crank, smash and create!

NLY: Speaking of being injured, what was your worst skate injury?

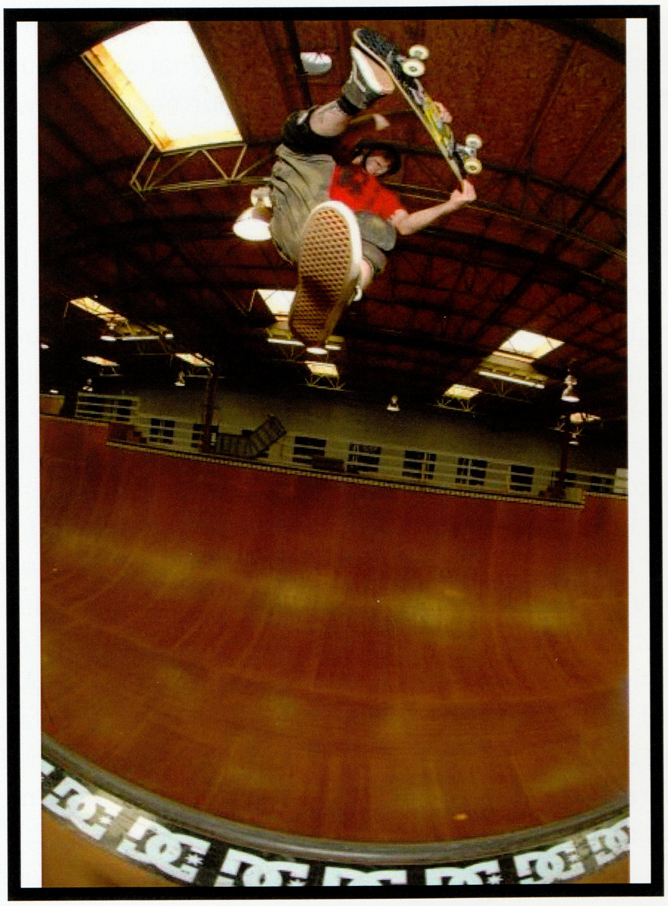
RM: Too many injuries.....shoulders, neck, back, knees, head, face, teeth, head, head, ankles.....surgeries, dislocations, MRI's....awesome....

NLY: That list hurts me just to hear. What music gets you pumped to skate?

RM: I like both types of music, punk rock AND hardcore. (Quite possibly the best answer ever!)

NLY: Tell us about your band One Choice.

RM: It's a straight edge hardcore band we've had going for over a decade now. Youth Crew/90's Style. We've got 2 full lengths, a bunch of EP's and have a split EP with The Last Stand from NY coming out on Irish VooDoo in the next couple of months. It's pretty gnarly. I play guitar and write all the music. I've always played in bands. Another great way to let out aggression.



NLY: What's up with The Black Sheep Underground?

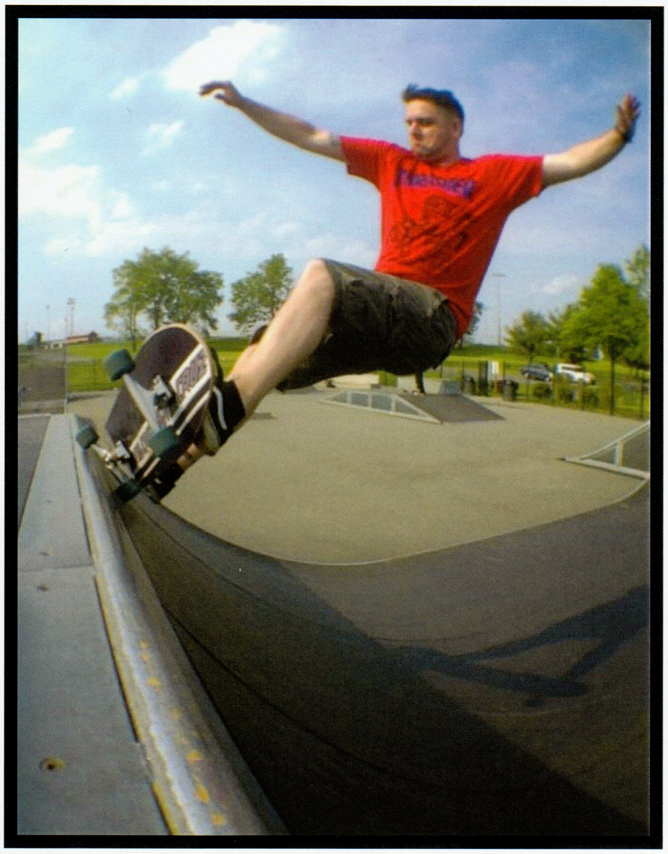
RM: It's a side project clothing company I have going on. It's skate punk all the way. The theme is how the cops harrassed us, the jocks fought us, parents didn't understand and society rejected us...**www.theblacksheepunderground.com** Our first commercial featured Sick Of It All, and we've done a bunch more with the Big Boys, JFA, Agression, First Blood, McRad, Barkhard...we have rad pros that we do classic photos of like Salba, Tex Gibson, Chuck Treece, Groholski, Owen Nieder, The Godoys. Grant has been helping out with the old photos. A ton of other people help me and we have a ton of cool stuff in the works. Check it out and support!

NLY: Now that's what skating is all about! Explain your philosophy on skating in one phrase.

RM: Blood, guts and duct tape.

NLY: What's next for you Rob?

RM: Recover from this damn shoulder, back, knee...and get back to skating 24/7!! Thanxxx for the view Mike!



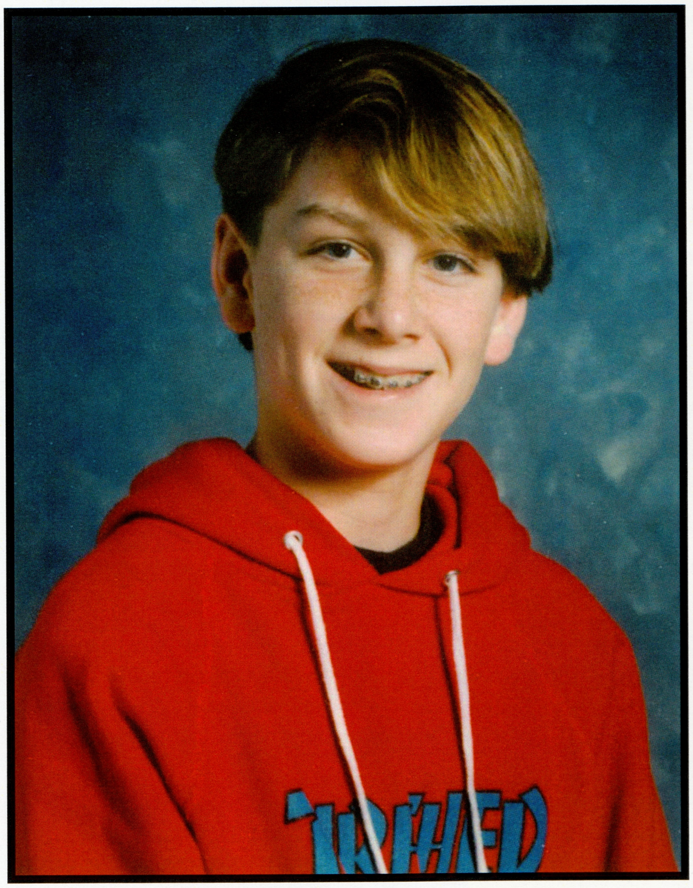
For anyone involved in hardcore, especially the straight edge scene, **Tim McMahon** should be a familiar name. For those who don't know, besides being an old friend from back home, Tim has been involved in hardcore for decades. From his earliest zine "Slew" thru his DoubleCrossXX blog, his bands from Mouthpiece thru Search, as well as having a hand in many other projects, Tim always seems to be involved in something.
We had originally planned to do this as a Search interview, but as often happens, life had a different idea. With Search no more, I decided to take the interview in another direction. I can't imagine how many times Tim's been asked about Mouthpiece and such and such pressing of this record, about what it means to be straight edge, or another dozen or so questions he's probably answered more times than anyone should ever be subjected to. I wanted to make this more personal, to cover more than just the vocalist of a band, talk about more than just the generic zine stuff and go deeper. Here's Tim answering far too many questions and giving real answers. Hope you dig it as much as I enjoyed doing it!
NLY: Tim, thanks for taking the time to do this, it's a long time coming. Let's start with the basics. When and where were you born? **(Pic by Larry Ransom)**

TM: May 13th, 1974, Trenton, New Jersey, St. Francis Medical Center.
NLY: Where did you grow up?
TM: I grew up in Ewing, New Jersey, which is on the outskirts of the capital of New Jersey, Trenton. I grew up in one house with my parents until I was four, we then moved to another house in Ewing when I was five. I lived at that house, with my parents and sister, into my early twenties.
NLY: I always wished my parents would have stayed in one place like that. We stayed in the same town but every 4 to 5 years we would move a block away. What were you into as a kid?
TM: I was an only child until I was fourteen, so growing up, I didn't have any siblings. I spent a lot of my early years just hanging with my parents and with a couple of my cousins. I was super into monsters from a very young age, which I think started from watching the late 1970's TV series, The Incredible Hulk. My parents would watch it and I was deathly afraid of it. I would literally hide behind the sofa whenever Bruce Banner would turn in to The Hulk, but at the same time, I loved every second of it. I think from there I started watching the Universal Monster movies like Frankenstein, Dracula, The Wolf Man, The Mummy and Creature from the Black Lagoon. I remember my dad showing me the original 1933 King Kong and eventually I started watching Godzilla movies, which they would show on TV, what seemed like, every Saturday afternoon. Jaws was also a big movie for me as a kid. I was only one when Jaws hit the theaters, so I don't recall seeing that then, but I do recall seeing Jaws 2 in the theaters and I absolutely loved both movies. My father worked nights, so most of the time, it was just me and my mom during the week. If she wanted to go to the movies, she'd just take me. I remember seeing The Shining and An American Werewolf in London in the theater and both scared the hell out of me, but left a lasting impression as two of my all-time favorite movies. I also remember my parents taking me to the Ewing drive in when I was really young and seeing all kinds of crazy horror movies on the giant screen. The Texas Chainsaw Massacre, Horror Hospital, Blood Beach and Motel Hell to name a few. They must have shown movies like that at the drive in well after their release dates, because I know Texas Chainsaw was released in 74, the year I was born. As the early 80's went on, I recall seeing the original Friday The 13th and Part 2 and then Halloween and Halloween 2. I absolutely loved both and became obsessed with the slasher genre. My Bloody Valentine, Hell Night, Terror Train, Happy Birthday to Me, Prom Night, Funhouse and eventually A Nightmare on Elm Street all became my favorites. Any time they'd pop up on HBO, The Movie Channel, Prism or network TV back then, I was tuning in.

Outside of all the monsters and horror movies, I was into Star Wars and GI Joe. I had huge collections of both

Star Wars figures and GI Joes. I'd set up giant scene reenactments in my bedroom with all the figures, vehicles and command stations. I was also into Rambo First Blood and would go run around in the woods with my cousin, dressed in full camouflage, with a Rambo knife and we'd act like we were survivalists.

Music wise, I was a huge Michael Jackson fan, as most kids my age were in the early to mid80's. From Michael Jackson, I transitioned into rap. Newcleus, The Fat Boys, Doug E. Fresh, U.T.F.O., RUN DMC, Whodini, Kurtis Blow and Grandmaster Flash to name a few. You hear stories of old hardcore kids finding hardcore on WNYU and making tapes, well I was doing that with rap, but on Philly's Power 99 FM.



NLY: I know the only child thing all too well. That's funny about rap too. When I was just getting into punk I was also into early rap too. When did you discover skating?

TM: Before I discovered skating I got into BMX and freestyling, that must have been around 1983 up until 1985, or at least around that time frame. I'd buy BMX Plus and Freestylin' Magazine regularly. I loved riding my bike, but there were no BMX tracks anywhere around me, so it was more so me just riding the streets and riding local trails in the woods. Once I got into freestyling, I remember trying to convert my Mongoose into a freestyle bike, but I couldn't do everything I wanted, so I was limited. My parents weren't willing to just open their wallets to me, so eventually I hit a wall and my freestyling slowed down. I felt like there was only so much that I could do with the set up I had. I remember in the later issues of Freestylin' Magazine, seeing skateboarding starting to trickle in. Maybe it was sprinkled in prior to me really noticing, but I do recall leading up to 1985, seeing some really cool skateboarding photos in Freestylin' and it grabbed my attention. Right around this time I went on a family trip to Florida and talked my parents into buying me some surfing magazines. I had never surfed in my life, but I thought it looked cool. Again, I remember seeing skateboarding sprinkled throughout the surfing magazines.

Once I came back from that Florida trip, I ran into a local kid in my neighborhood and he was riding a Nash Executioner. He was the first person that I can remember seeing locally, riding a skateboard. Since I had been seeing skating in magazines, I was interested and started asking this dude all about it. He went on to tell me that the Nash Executioner was the coolest skateboard there was and he even let me ride the board up and down my street. Something clicked and right then and there I knew I had to have one. That following Christmas, which was probably 1984 going into 1985, my parents got me the glorious Nash Executioner. I got a green one, my cousin got a yellow one and my good friend Chris got an orange one. I couldn't have been more stoked. I remember how cold it was that Christmas day and it didn't matter at all, I went out in full winter gear, skating up and down my street and around the neighborhood.

NLY: There's nothing like that first board. What drew you to skating?

TM: I think what drew me in to skateboarding initially was the limitations I was running into on my bike. I was frustrated and when I found skateboarding, it seemed limitless. I could do as much as my mind allowed me to. I could skate flat concrete, go downhills, skate ramps, ditches, I could stand around doing hand plants and I didn't need a $300 bike to do any of it. Aside from all of that, something about skateboarding just seemed so much more interesting, exciting and underground. It was like I was joining some sort of secret cult, it seemed so much darker and grittier than BMX and Freestyling was. Especially when you looked at the magazines and compared them, BMX Plus was like watching an episode of Family Ties and Thrasher was like watching The Texas Chainsaw Massacre. I think what really helped pull me in to skateboarding was the magazines, Thrasher and Transworld opened me up to a whole new world. With BMX and Freestyle, there didn't seem to be much of a culture or lifestyle, at least not to me at that time. I'm sure if I was super into it, raced or freestyled at another level, I might have been exposed to the culture of it, but at the level that I was, that didn't exist. With skateboarding though, it was all about the culture. You dressed a certain way, you wore

your hair a certain way, you listened to a certain type of music, you thought about things differently. Skateboarding was way more than just rolling around on four urethane wheels and those magazines, Thrasher and Transworld exposed me to all of that and drew me in like nothing I had ever been drawn in to.

NLY: Yeah there was something so raw about Thrasher vs. Freestylin for sure. What was your first setup?

TM: Even though the Nash Executioner was my first board, other than the board, I had no choice in what the set up was. You simply bought a complete Nash Executioner board from Toys R Us and whatever trucks and wheels were on it, were what you had. The Executioner was my gateway board to real skateboarding. I'll always respect it for that, but it's not what comes to mind when I think of my first REAL skateboard. My first REAL skateboard was a Vision Mark Gonzales. I had Gullwing trucks (at that point they seemed to be the most popular trucks) and Vision Blur wheels. I remember a few months after having the Gullwings, convincing my mom to buy me a pair of Venture trucks instead, so I could have the same set up that Mark Gonzales actually had. I might have cracked the Gullwings, I'm not sure. I know they were heavy as hell.

NLY: Funny I had Gullwings on my first board too. They weighed a ton. I was so happy when I switched trucks. What was your favorite board?

TM: It would probably have been a tie between my Powell Peralta Tommy Guerrero and my Santa Monica Airlines Natas Kaupas. That 1987 to 1988 era of skateboarding, which is when I had those two boards, was probably my peek in terms of what I could actually do on my boards and my comfort level. Those first couple of years consisted of a lot of rolling around, acid drops, bonelesses, rail slides and grinds. By 1987 I wasn't necessarily a great skateboarder by any means, but I was learning more, skating different kinds of terrains and had become more comfortable and confident. I think because of all of that, those boards hold my fondest memories. Of course the Vision Mark Gonzales also holds a very special place for me, since it was my first. If I had the opportunity to get an original of any of the boards I ever had, it would have to be the Vision Mark Gonzales for that sentimental reason.

NLY: Always loved that Gonz board but for whatever reason I never got one (I think too many people in North Jersey had them). Who were your favorite skaters growing up?

TM: Easy one for sure, Mark Gonzales, Natas Kaupas, Tommy Guerrero and Steve Caballero. There are so many more that were favorites, but those four right there really affected how I personally wanted to skate. I considered myself a street skater and specifically what I saw Gonz, Natas and Tommy do, blew my mind. Tommy's scene in Future Primitive, when he's just riding down the street in San Francisco, defined skateboarding to me, I loved every second of it. With Cab, he was kind of like the all encompassing skateboarder for me. He skated street, he skated vert, he was into punk, did a zine, played in The Faction, he did it all and did it all at such a high level. I loved his style, it was smooth, still had elements of surfing, not over the top technical, his deck graphics were cool, he wore Misfits shirts. Cab was the definition of cool.

NLY: Did you ever get to see any of them skate back then?

TM: I actually didn't get to see as many pros as I would have liked to. I did see Per Welinder, Natas Kaupas, Rodney Mullen, Mike Vallely and a few others, but really Natas was the only one I listed from the previous question. Per was the first pro I ever saw, must have been around 1986. I was twelve and totally star struck. Had watched Future Primitive a hundred times at that point and knew his part like the back of my hand, so seeing him in person was incredible. He did a signing in a surf/skate shop called Freestyle in Princeton, then skated down the street and did a demo. One of the early road trips I did with my first band Mouthpiece, we were driving up to play a show in Rhode Island and on the drive up, I look next to us and Natas Kaupas is riding in a car alongside of us. We were super stoked

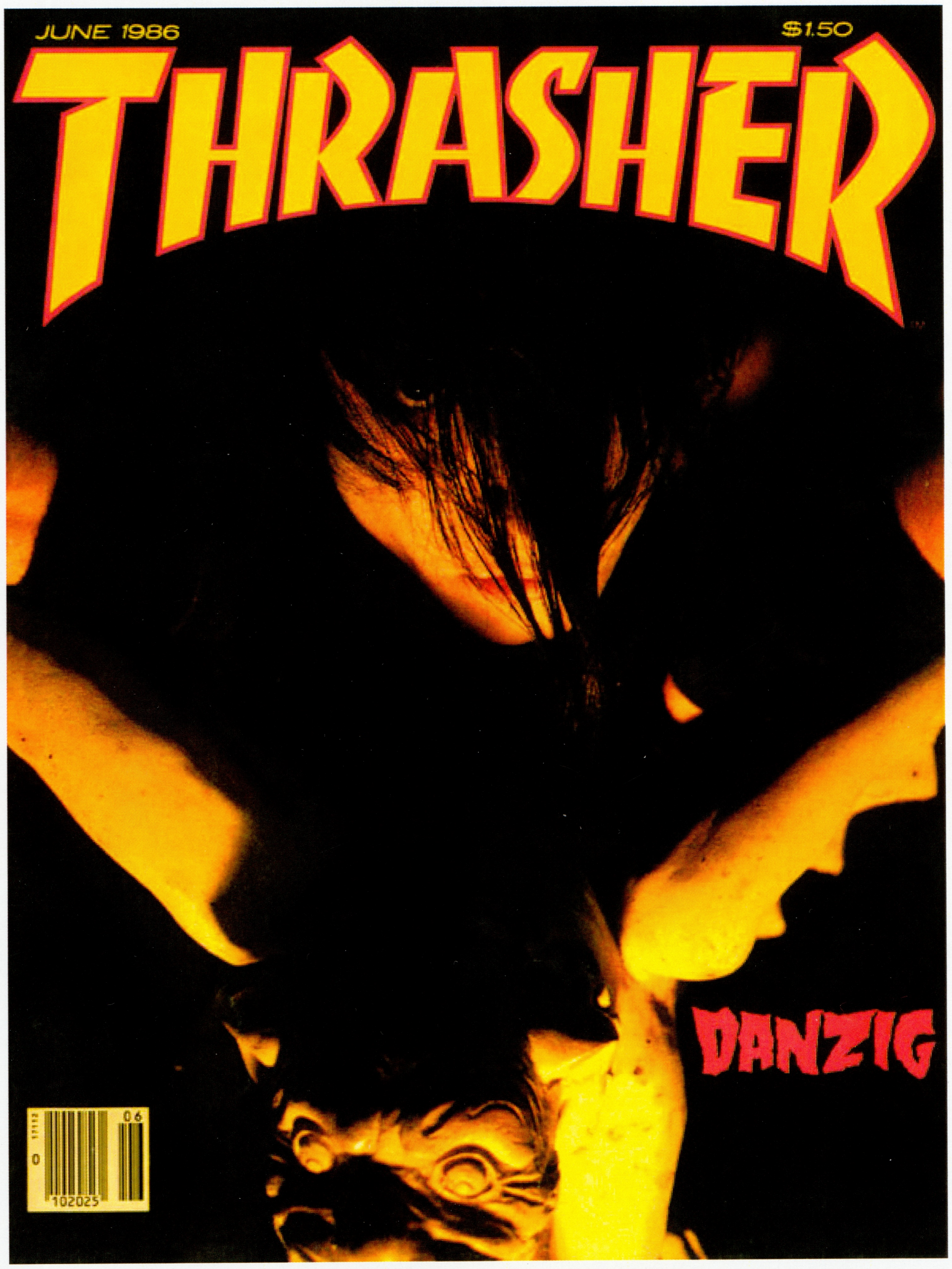
and eventually he noticed us and we started communicating back and forth with notes written with magic markers on pieces of paper. It was probably about fifteen minutes of driving alongside of each other and going back and forth with Wheels of Fire quotes being the definite highlight.

NLY: That's amazing. I know you were into the early skate videos. Which ones were your favorites?

TM: I think one of the first skate videos I ever saw, was Vision Skateboard's Skatevisions and that became an instant favorite. The skating, the soundtrack, I thought it was the coolest thing I had ever seen at that point. Not long after, I got my hands-on Powell Peralta's Future Primitive and again, I was blown away. Future Primitive took what Skatevisions had and just added more, more production, more skating, more terrain, more pros, it was incredible and honestly, still is to me to this day. After Future Primitive, came The Search for Animal Chin and again, that took everything Future Primitive had and upped the ante even more. Animal Chin has it all and I sometimes go back and forth between Animal Chin and Future Primitive, trying to decide which is my favorite, but ultimately I think because I saw Future Primitive first, that usually holds the first spot. Skatevisions would probably take the second spot and then comes Animal Chin, but really, they're all great and any of them could be my favorite. Of course, if I could slip one more classic video in, it would have to be Santa Cruz's - Wheels of Fire, I love that one too. Oh and I guess it wouldn't be right if I didn't mention Powell Peralta's - Bones Brigade Video Show, another favorite for sure.

NLY: Do you have a favorite Thrasher cover from back in the day??

TM: It's funny, I think my all-time favorite Thrasher cover isn't even a skate photo, it's the June 1986 cover with Danzig. Such an incredible cover and cool issue in general. My second favorite cover is probably the September 1987 cover with the Pushead drawing, so iconic.

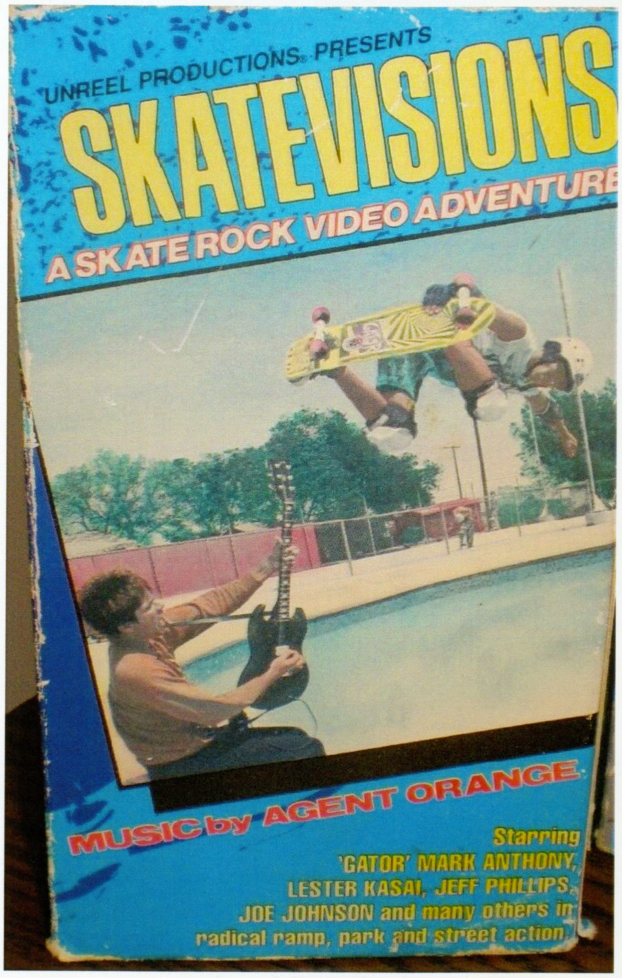


NLY: I remember when that issue dropped. Misfits pressing info and pics of his incredible toy collection...killer! You just didn't come across those toys back then and my mind was blown. Those Shogun Warriors are still a fav of mine. I had them all with nice boxes at one point but I let them go. (You know with my job, being the crackhead that sells crack type situation) What skate zines were you into?

TM: Swank, Geek Attack, Belli Bone, K Mart Flyer, Wet Feet, Skate for A Rate, Egg Roll, The Grind Line, Yankee Ripper, The Daily Grind, to name a few. To be totally honest, most of my skate zines that I collected were local. Swank and Geek Attack were out of state zines that I found listed in an issue of Thrasher, most of the others I just came across. At some point, by 1988, I feel like I saw less and less skate zines and more and more hardcore zines. Some of the hardcore zines had bits of skating in them, Yankee Ripper being one, but they were mostly hardcore. The pure skate zines probably became less and less on my radar as I got deeper and deeper into hardcore.

NLY: I think anyone who's ever heard me talk knows of my love of Geek Attack! We'd run into Neil sometimes when we were out skating and he always had time for us younger kids (and of course zines stickers, always stickers!!) At what point did punk/ hardcore come into the mix?

TM: From just picking up Thrasher and reading about bands in there, I became interested. Then when I watched Skatevisions and heard all the Agent Orange they used in the soundtrack, I had a sound to connect with the visuals. Future Primitive also had a song called "One, Two, Three, Four" by a band called Los Pukes and that stood out to me as something that was clearly not like the rest of the songs on that soundtrack. At this point though, there were a lot of assumptions going on by me. Up until that point, no one was clearly identifying what was skate rock, punk and hardcore to me. What I did know is that I was completely obsessed with skateboarding and if this music was intertwined with the culture, I wanted in.



It all changed one day when I was skating around my neighborhood. I had noticed a kid skating through a couple times and did not recognize him. My friend Chris and I once followed him and he disappeared in to a house less than a block from us. Seeing another skateboarder back then was a big deal, you usually had an instant connection and would stop and introduce yourself, but this dude seemed to just slip right by us. The day finally came where we nearly bumped into each other, turns out it was Tony Rettman and he was a neighbor-hood paper boy,
skating around the neighborhood collecting his paper route money. We both stopped and started talking, he offered to give me some skate stickers if I wanted to stop by his house. I noticed he was wearing a jean jacket with band logos and names written all over it. The Teen Idols was written across his back, shoulder to shoulder, Suicidal Tendencies on the bottom, Dead Kennedys down the side, Government Issue was in there somewhere. I asked him if those band names were all skate rock bands? Then things got a little complicated, some bands were kinda like skate rock, some were just punk rock, some were more hardcore and it all got confusing for me. When it came to punk rock, all I really knew was The Clash and that was only because they played their videos on MTV and Joe Strummer had what appeared to be a mohawk to me.

Tony instantly took me under his wings and literally that same day, brought me to his house, gave me a few skate stickers, sat me down, played and showed me the Dead Kennedys "Frankenchrist" LP, made a point to show me the infamous "Penis Landscape" poster and I can assure you, every bit of it shocked the hell out of me. Tony played me a few more records, The Faction "Dark Room" being one and making sure to point out that they were a skate rock band, Steve Caballero played in the band and Lance Mountain drew the back cover. He also played me a record called "In the Name of Metal" by a band called Executioner. Not exactly sure why he introduced me to this one, I guess because it was shocking in a sense that it had a bunch of chopped off heads laying around on the cover, which again was nothing I had ever seen before on a record cover. We talked about music for a while, Dead Kennedys were discussed, Suicidal Tendencies, perhaps Adrenalin O.D. I don't think everything was completely straight in my head, but I had more of an understanding than I did prior to that day.

Shortly after meeting Tony, I had decided to get a subscription to Thrasher. The June 1986 issue offered a free Septic Death "Now That I Have the Attention…" LP with the paid subscription, so I asked Tony if that was a good record to get. Tony emphatically supported the idea of subscribing and getting the Septic Death LP. I had recognized Pushead from his art and work in Thrasher, so figured I'd be getting a classic piece of skate rock vinyl to start off the collection. So officially, Septic Death was the very first punk/hardcore/skate rock record that I can remember owning.

Not long after I got the Septic Death LP, I picked up the Thrasher Skate Rock Volume two cassette, then Agent Orange "When You Least Expect It…", then 7 Seconds "Walk Together Rock Together", then Minor Threat "Out of Step", then Dag Nasty "Can I Say" and it just kept growing. My interest in the music grew like wildfire and I just kept digging and digging and Tony just kept making suggestions and letting me borrow records.

NLY: Los Pukes! I always wanted to find an actual release from them, I loved the tune they had in the video. 1234,

1234! I guess Tony has always been a musical encyclopedia. We were roommates, owned a business together, and he has always turned me on to so much good music over the years, in every genre. What was your first show and how old were you?

TM: The first punk band I ever saw was a local band from Trenton called P.O.W., they played a Battle of The Bands at Mercer County Community College, in the cafeteria. I'm going to guess this was 1986, so I would have been 12, but I've never been able to track any information down about this show. I went with my friend Chris and his dad drove us. I brought my camera and took a few photos and still have them, but that's about all I can find that documents this show. There is a documentary about P.O.W. called Average Community, it's actually really cool, one of the guys in the band did the documentary. I know there's a trailer for Average Community on YouTube, but I can't remember where I watched the actual documentary, it might have been Amazon Prime. The set I saw them play at Mercer County Community College was nuts, I think there was some sort of canned food drive going on, but the punkers that came out to see P.O.W. were grabbing the canned food and throwing it around the dance floor/cafeteria. I was dodging full tin cans, while trying to snap off photos and steer clear of mohawked slam dancers. It was absolutely like nothing I had ever seen before. The strange thing about going to see P.O.W., was that I didn't go with Tony, the guy that formally introduced me to punk and hardcore. I went with my friend Chris that I grew up with, got into skating with and eventually got into punk and hardcore with, but it was mostly from what information I was bringing back from my meetings with Tony. Chris went on to do some of his own research and took some different paths than me, but generally arrived in the same area.

After that P.O.W. set, the next time I would see a punk show was June 21, 1987 at City Gardens in Trenton, NJ. The show was Descendents, Rollins Band, M.I.A. and Cancerous Growth. I would have been thirteen years old. I absolutely loved the Descendents, "Enjoy" and "All" were two of my favorite records at that time, so when I heard they were playing City Gardens, I had to go. Tony's brother, Don, was a DJ at City Gardens, so he went to and worked just about every single show. Tony almost always had the choice to join him if he wanted. Tony started offering me rides if I was interested, but the problem was, my dad had grown up in the Donnelly Homes, which were the projects that were right across the street from City Gardens. My parents were well aware of the area and just how crime ridden it had become, so they would not allow their 13 year old kid to go out there. Although Tony was regularly offering me rides to see so many great shows all through-out 1986 and 87, I declined because I knew my parents would never allow it. When that Descendents show came through, I had to make an exception. I told my parents I was going to a pool party at Tony's aunt's house, lying to them was my only option. So, there I was, 13 years old at a punk show at City Gardens. I was surrounded by people that all looked to be much older and much bigger than me.

This was not like the Battle of The Bands with P.O.W. that I had seen the year before, there were about fifty people at that show, this one was more like eight hundred people. There was smoke everywhere, people drinking alcohol, skinheads, punkers, dirt bags, weirdos, people slam dancing, the music was so loud it was hurting my ears, it was like I was in a foreign world. I don't recall much about Cancerous Growth playing, I was probably too busy soaking up my surroundings, but by the time M.I.A. went on, I became fixated on them. I hadn't heard of M.I.A. prior to that show, but became an instant fan that night. To this day, I still love M.I.A., specifically their album, "After the Fact", which was the album they were touring on when I saw them. I bought a shirt and that would officially be the first shirt I'd ever buy at a punk show. Rollins Band went on next and they were great. I wasn't super familiar with all their material at that

point but, knew Black Flag well and knowing that the guy up on stage was Henry Rollins from Black Flag, completely blew my mind. I felt like I was seeing a genuine celebrity up there and he looked like a complete maniac. I kept thinking there was a chance Henry would see me in the crowd, call me out for being a little poser and then jump in the crowd and stab me to death. I know, completely ridiculous, but I was a kid and this was all new. Finally, Descendents came on and I just remember the hits constantly flowing. It was like my favorite song after my favorite song, I became completely caught up in the moment and loved every second of it. I remember running to the back of the room to buy a Descendents tour shirt, but realized I spent all the money I had on the M.I.A. shirt. I stared at the merch wall like it was this collection of unattainable goods that I'd never be able to own.

NLY: Ironically, Rollins Band played my first City Gardens show too, but a few months earlier with Circle Jerks, 76% Uncertain and Marginal Man. You were a regular at City Gardens (I imagine early on) what were some of the best shows you saw there? Any other memories you want to share

TM: For obvious reasons, the June 21, 1987 show with Descendents, Rollins Band, M.I.A. and Cancerous Growth was a monumental show because it was my first show there. A culture shock to say the least. January 22, 1988 show with The Exploited, The Uprise, Vision and the Pagan Babies. This was an infamous show, mostly because of what went down between the skinheads and The Exploited. Mixing The Uprise with The Exploited probably wasn't a great idea, considering The Uprise had a bunch of American Pride Skinheads showing up for them and then The Exploited had a song called "Fuck the USA". Fights broke out, flags were waved, spit was directed at The Exploited, skinheads were jumping on stage taking swings at Wattie, The Exploited's tour bus was damaged, it was not a pleasant scene. Since Tony's brother Don worked at City Gardens, whenever we rode to the shows with him, we'd show up super early and usually get in for free. This time, as Tony and I are standing around in the empty club, talking to Randy Now (City Gardens promoter), a loud banging could be heard on the front door. Tony and I looked at each other and all of the sudden we hear, "Exploited, Barmy Army, Exploited, Barmy Army!!!", spoke in a deep almost unrecognizable Scottish accent. Randy opens the door and this crazy looking punk rock roadie for The Exploited is standing there, rambling on

to Randy and we couldn't understand a word. Randy then turns around and looks at us and says, would you guys sell The Exploited's merch for them? Tony and I reluctantly said yes, again I was thirteen and Tony was probably no older than fifteen, so the idea of little kids selling this pretty big punk rock band's merch was kinda crazy, but we did it. Randy set us up with giant stacks of these "Death Before Dishonour" tour shirts and Tony and I were selling them like hotcakes. We had so much cash in our pockets, that our pockets were practically bursting. When all the chaos erupted during The Exploited's set, Tony and I feared for our own lives, thinking the skinheads might take their anger out on us and kick our little asses, but thankfully that never happened.

July 17, 1988 show with Agent Orange, Dag Nasty and Slammin' Watusis. This was a big show for me because Agent Orange and Dag Nasty were two of my all- time favorite bands and I hadn't seen either live up until this point. I remember pulling up to the show with Tony and his brother Don and as we got ready to walk in, Randy Now stopped me and said that I would have to wait outside. Usually when I was going to these shows with Tony and Don, I was walking right in with them because Don worked there, but for some reason, Randy wasn't having it that day, maybe I looked older, I don't know, but what I do know is that I was a little scared. I set myself up in the front line and nervously watched as the line grew and grew. I was fourteen and everyone that showed up to stand in line looked much older than me and much, much more intimidating then me. I remember a couple of skinheads looking at me, talking amongst themselves about what this little kid was doing here. I also remember seeing Chris Schuster, who would go on to play in Mouthpiece a few years later with me, but at the time, I didn't know him that well. Chris and a friend of his walked up in line and I thought, wow, finally someone I kinda know, but Chris just looked at me and continued talking to his friend. Regardless, I did eventually get in, athough I had to pay, but the important thing is that I got in without incident. As for the show, both Dag Nasty and Agent Orange were great. Seeing two of my favorite bands play the same show was incredible. Dag Nasty was on the "Field Day" tour with Peter Cortner singing and from what I recall, they played just about everything I wanted to hear. I vividly remember Dag Nasty's bassist, Doug Carrion with his Molly Ringwald sticker covered bass and thinking that was so cool. Agent Orange were awesome, but I remember the bassist I was most familiar with, James Levesque had been replaced by former Social Distortion bassist, Brent Liles. Brent had a giant pompadour and looked like someone plucked out of The Stray Cats, I remember thinking it looked strange with him playing in Agent Orange.

I could go on and on about each and every show I went to, because honestly, they were all cool and memorable in their own way. Token Entry was always a great band to see live at City Gardens and I saw them there multiple times, same with Sick Of It All. The Bold, Gorilla Biscuits, Crucial Youth show was mind-blowing. The Judge "Where It Went" video shoot show with Outburst and Intensity was one for the books. The Chain of Strength, Killing Time and Vision show was a fun one. The Sick of It All, Gorilla Biscuits, Judge show was massive and just another great one.

NLY: I wish I had your memory. So many great shows are just a blur now. When did you start to do your first zine Slew? What were the motivations/ inspirations behind it?

TM: I started working on my first issue of Slew sometime late 1987. I had known Tony for a while and he had started doing his first zine, I4NI. I watched Tony create that zine from scratch, interview bands, interact with record labels, become penpals with people all over the world and he was just a kid. It blew my mind that a kid could create his own publication and almost instantly become a vital part of the scene. Watching Tony accomplish this inspired me 100%. I was generally a quite kid that for the most part, kept to myself. I'd skate with my friends, but when strangers would show up, I'd usually stand to the side and watch. I was easily intimidated and lacked confidence. There was nothing that happened during my childhood that created this for me, but it's just who I was as a young kid. Maybe because I was an only child until I was 14, I just didn't interact with strangers as comfortably as I would have liked, I don't really know. I just know that skating didn't really help bring me out of my shell, but what did help was doing a fanzine. Tony was a pretty quiet kid as well, so to see him grow that confidence and really start connecting with people was powerful. I also saw how easy it was to create a fanzine and with Tony having a little experience, he was crucial in helping me get it started. Tony's zine, I4NI was pretty much all music, but for me with Slew, I wanted to incorporate skating into it as well, maybe even make it mostly skating with hardcore sprinkled in. My first issue was 95% skating, lots of pictures, some I took, some I cut out of the newspaper, some I cut out of skateboarding books. I did whatever I could to create content and fill the pages. I'd write goofy little articles and do zine reviews, have Tony help me out with record reviews and then for my first issue, Tony reached out to Fred Hammer from It's Alive zine and asked him if he could hook us up with BL'AST! for an interview. We knew Fred was friends with BL'AST! and had interviewed them himself and we knew BL'AST! had the skateboarding connection, so they seemed like a perfect band to be in my first

issue. Fred told Tony that I could just reprint his interview with BL'AST!, so that's exactly what I did. We were all just small-time zine editors helping each other out, so that was a really cool aspect of the whole thing back then. I think the true inspiration for me doing a zine was to attempt to establish myself as someone involved in the scene. I no longer wanted to be someone that just stood on the sidelines and watched everyone else partake, I wanted to be a part of it. I wanted to interact with people, trade zines, interview my favorite bands, be artistic and express myself. Doing Slew was almost like a growth step for me, stepping up, maturing and making something out of myself instead of just being a quiet little kid who sat on the curb and watched everyone else have fun.

NLY: Tony was only ahead of the curve. How many issues did you do? What was the content?

TM: I did three issues of Slew and each issue got better and better as I went along. Like I said with issue one, it was a bunch of photos, some writing, some record and zine reviews and the BL'AST! interview that Fred Hammer did. For issue two, which came out in the summer of 1988, I interviewed Hogan's Heroes, T.C.O. and Visual Difference. Again, I had some zine reviews, lots of skate pics, mostly that I took myself, a couple that were contributed to me and then a few band photos that were contributed. The layouts were getting a little better, I was starting to use backgrounds. For issue three, which also came out later in 1988, I interviewed Bold, Unit Pride, Pagan Babies, McRad, Aware! and Turning Point. There was an obvious Straight Edge slant that started in issue two but, grew much more by issue three. By issue three I had been connecting with other zine editors all over the country and had really studied the layouts of zines like Boiling Point, Schism, Open Your Eyes and Smorgasbord. Although I was by no means to their level, I was being a lot more selective about the photos I was using and the bands I was interviewing. Legitimate photographers like Ken Salerno were contributing to my zine and that made a huge difference. Although my zine reviews weren't great, they were much more in-depth than they had be in previous issues. I still had skating in Slew by issue three, but the music was clearly starting to dominate the zine. I think had I never started doing Common Sense with Tony, future issues of Slew would have definitely looked like Common Sense went on to look.

NLY: I love that TCO was in there. You then teamed up with Tony and started to do Common Sense which was more of a straight edge zine right? How many issues did you do? What were the highlights of that zine for you?

TM: Yeah, by 1988, Tony and I were fully Straight Edge. For a bit in 1987 when I was really starting to get a grasp on what Straight Edge truly was, I wasn't sure I wanted to label myself, that was sort of a topic of discussion back then. The more I was exposed to what Youth of Today was all about, the more I knew that it was exactly what I was about. Tony hung back on the Straight Edge title for a little bit, but then jumped on board with me eventually. 1988 was a complete whirlwind of Straight Edge Hardcore. Youth of Today had broken up, but gotten back together and were an undeniable force. Everywhere Youth of Today played, they left a new and budding scene in their wake. New Straight Edge hardcore bands were popping up all over the country, new Straight EdgeHardcore demos and records were being released, new Straight Edge type record labels were starting up, new Straight Edge oriented zines were coming out, nearly every kid i was friends with was getting into hardcore and turning Straight Edge, incredible shows were happening everywhere.Some of my all-time favorite records dropped within this time frame and for me, it was impossible not to get caught up in it all. It was exciting. it was powerful, it connected people and it felt right. Considering Tony and I had been doing our own zines seperately and both of our zines were heading in a more Straight Edge direction, we decided to join forces and do one big impactful, Straight Edge themed

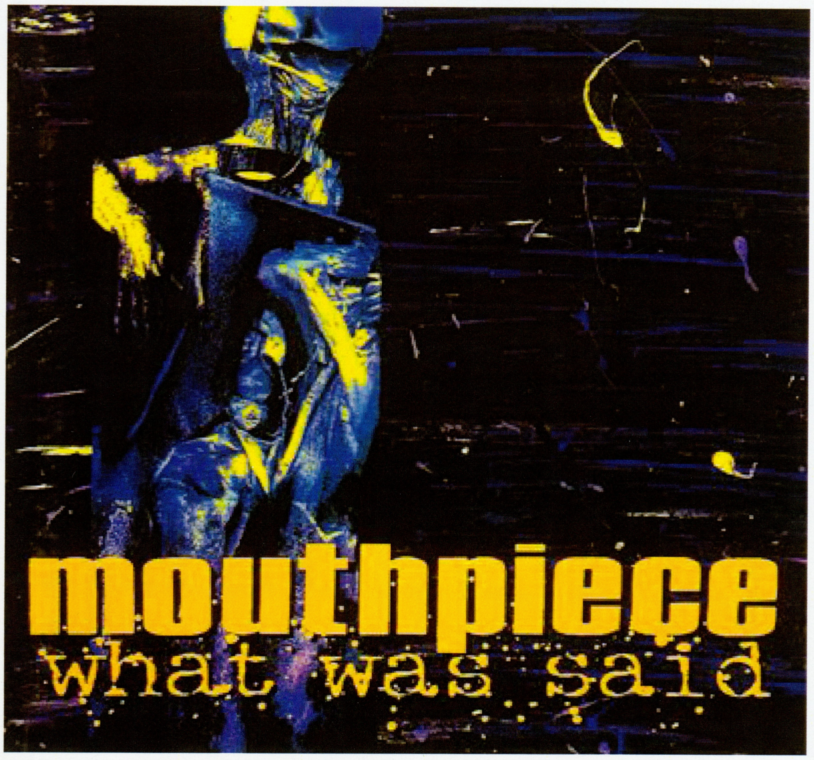
fanzine. We were both super stoked on Boiling Point fanzine, they had it all, great layouts, incredible photos, well written pieces and reviews and some of the greatest bands being interviewed and then of course there was Schism. Schism was not only well designed and full of cool photos, but the writing was underrated, Alex had a real wit to his writing that people don't often talk about. We also loved Open Your Eyes and Smorgasbord, those were two great zines as well and all four of those zine were favorites and main inspirations for us at the time. I know there were others, XXX was always an inspiration and had come before all the others I mentioned, Inward Monitor was another great zine that both of us really liked. We set our sights high and wanted to do a zine that was just as good as those zines, not saying it was, but that was our goal. We gathered a list of bands to interview (Issue 1: Sick of It All, Gorilla Biscuits, No for An Answer, Up Front, Turning Point and ENUF. Issue 1.5: Hogan's Heroes. Issue 2: Youth of Today, Insted, Chain of Strength, Vision, Alone in A Crowd and Release) that were all pretty much established or well on their way to becoming the next big thing. We also decided that we'd have the first issue news printed, just like Schism 8 was. Back then, if you wanted to be taken seriously, you had to step up your game and put some money in to the printing. Offset printed fanzines and news printed fanzines were just more impressive. I was only 14 at the time that we started working on Common Sense, but I got myself a job as a bus boy at a local restaurant, so I could raise $300 to put in to the printing of the first Common Sense. If I remember correctly, we had 1000 copies printed and it cost us $600, so Tony and I split that cost evenly. For me, the highlights were interviewing and interacting with the bands, connecting with kids and fellow zine editors all over the world and just contributing to the scene that we loved. The hardcore scene gave us so much, the least we could do was give back and help promote it, put it in a good light, expose kids to the bands we were passionate about.

NLY: Now you can't even do xeroxed issues that cheap. When/why did Common Sense end?

TM: If I remember correctly, the second issue took a while to come out. We had started working on it soon after the release of issue one in 1989, but issue two didn't come out until 1990. I know getting all of the bands we wanted interviewed in issue two delayed us. We had planned on interviewing Pressure Release, Confront and Pushed Aside

Pic by Danielle Dombrowski

and for whatever reasons those interviews never came together. Back then it was a lot of writing letters and following up with phone calls and phone calls were kind of expensive, so weeks and months could easily go by while we were trying to secure interviews. I think we also had problems gathering enough money to get issue two printed. It's not like we had a bank account created from doing issue one, whatever money we made, if any, went in to getting photos developed, getting photos halftoned, buying rub off letters, typewriter ribbon, glue, tape, etc. I think Tony and I got to a point where even though we wanted to have issue two offset printed and get a ton of them made, my dad offered to have a secretary at his work print them on an office copier and we just went with that. We figured we'd get the first batch printed for free from my dad, then maybe take that money and put it towards a real print job, but that didn't happen. We took issue two to a single show at City Gardens and sold nearly every copy we had. I know I had sent some out through mail order and sent some copies to other zines and the bands, but there weren't nearly as many made of issue two that there were of issue one. As all of this was going on with the preparation of issue two, I had been trying to start a band. My fried Jason Jammer and I had been practicing and working on songs with a couple different kids that we went to school with, throughout 1989. By 1990 we had started Control, which turned into Mouthpiece and that became my major focus. I think I got to the point where I felt like I had done the zine thing for long enough and now it was time to take things to the next level. Instead of just supporting the bands and promoting the bands, I wanted to be sharing a stage with those bands. I distinctly remember the very early days of practicing with Control and our friend Jason Bush had come out from York, PA to hang with us and go to a show at City Gardens. Jason used to travel all over the East Coast and see shows and he had made some contacts with the Youth of Today guys and the guys that did the shows at The Anthrax. There was all this talk about Youth of Today playing their final west coast show at Fenders in California, then coming back East and doing one last show at The Anthrax. Jason seemed to think that he could get us on that bill as an opening band for that final Youth of Today show. To me that was the dream, that was what I wanted to be doing and that was my mindset towards the end of the Common Sense era. Of course that final Youth of Today show at The Anthrax never happened, but Control kept pushing forward, started playing shows and eventually turned into Mouthpiece, so I just didn't have time for Common Sense. In retrospect, I



probably could have handled both, but Mouthpiece became my priority and that's just how it went.

NLY: Makes sense, bands and zines are a lot of work. Did you do anything else in between or was Double Cross next?

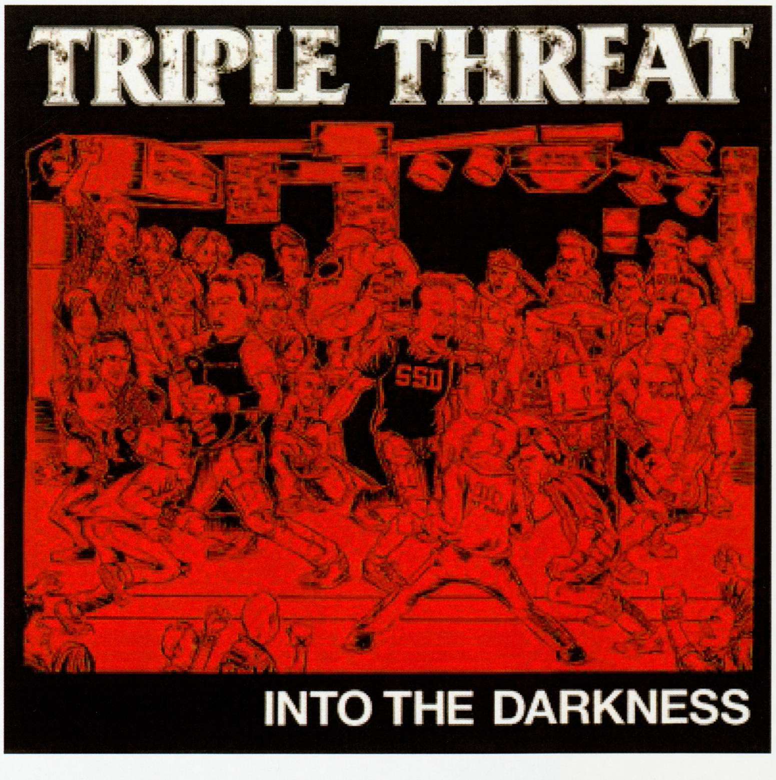
TM: As far as doing another fanzine, I know Tony continued doing smaller zines, here and there. Little one pagers or half sized zines that he just threw together and gave away, but I didn't really do anything like that. There was a very brief moment where I was going to resurrect Common Sense with my friend and fellow Mouthpiece member, Pete Reilly. We edited issue two a little bit, changed up the back cover, took out the reviews and printed a handful of new copies, but that was as far as it went. Pete had done a few fanzines over the years, so considering he and I both came from that zine background, we thought it would be cool to do a zine together and Common Sense seemed like the logical zine to come back to, but it was a short lived idea and Mouthpiece continued to be our main priority. As the later 90's went on, I started having ideas of doing another zine and that is where the seed of Double Cross was planted. I'm guessing it must have been around 1996, because Mouthpiece was either winding down or had broken up and Hands Tied was just getting started. I interviewed Porcell after a Shelter show at the Stone Pony in Asbury Park, NJ. It was going to be this all-encompassing interview with Porcell. I also interviewed Tim Monroe from Unit Pride, I think I did that interview through email. I started transcribing the Porcell interview, but it became exhausting, I got about a quarter of the way through it and put it on the back burner. Tony was the guy that always transcribed the interviews for Common Sense and I guess I then realized how much time and work transcribing an interview actually was. I think I sat on those interviews for a couple years, had gathered a bunch of photos, some art, but it all just sat there collecting dust. I was doing Hands Tied at that point and that was definitely my priority, so I kinda just put the Double Cross fanzine idea on the shelf until I got some time or made some time.

Pic By Carl Gunhouse

Once Hands Tied broke up in late 1998, I started thinking about doing Double Cross again. I had recently started talking to Matt Warnke from BOLD and thought doing one of these all-encompassing interviews with him would be perfect to add to my Porcell and Tim Unit Pride interviews. I took a ride up to his house in Connecticut that he was living in at the time and we sat down for a four or five hour interview. Matt also pulled out a giant collection of Bold photos and other random photos that he had collected over the years and he let me borrow all of them. Once again, I was super excited and motivated to start working on the zine again, until I started transcribing Matt's interview. Just like the struggles I had gone through transcribing the Porcell interview, I was going through them all over again with the Matt interview. At some point I thought to myself, maybe I'm just not built for this. I loved asking the questions, I loved doing layouts, I loved just about every aspect of doing a zine, but when it came to transcribing these mammoth interviews, I just couldn't stay on course, so once again, Double Cross as a printed fanzine, fell to the wayside.

NLY: What made you change focus and turn it into a blog instead?

TM: At some point during 2008, I had wrapped up doing the band I had been doing for four years, Triple Threat. Again, I had some free time on my hands that was no longer being devoted to doing a band. I find that I like to stay active within the hardcore scene in some way or another, so I'm always looking for something I can do to keep contributing. I had seen a few people doing blogs and generally speaking, I wasn't too impressed with what people were doing with it. My friend Chris Alpino ends up showing me a blog he's working on, covering black metal bands. Now Chris is a legitimate graphic designer with a hardcore background and what he was able to do with his blog, truly impressed me. There was a sense of design and art that I had not really seen before. I can't say that others weren't doing it, because I'm sure they were, they just weren't on my radar at the time. Chris and I talked and he gave me a few basic steps on how to get started, should I decide I wanted to take a stab at a blog of my own. One day I create an account with Blogger, scan some photos, write up a couple articles, upload some videos and start piecing it all together for a couple of blog entries. I posted it up and showed my friend Gordo to get his opinion. Gordo was much younger than me but, had done fanzines himself and was just an overall hardcore historian type of guy. I figured Gordo would appreciate what I was doing and quite honestly hadn't really thought much more about my next step. I didn't tell anyone else about the blog, kinda just let it sit there for a



few days, but once I showed Gordo, he was really excited about it and asked if he could contribute. Before I knew it, Gordo and I were turning this little low-key project that had no direction, into a serious, scheduled, time consuming, massive undertaking. We launched with what I had originally posted, but quickly started gathering more and more content and began posting new entries every single day. We were reaching out to bands, photographers, zine editors, show promoters, record label people, roadies, scenesters, you name it and we were contacting these people. My goal was to document the hardcore experience, from all different perspectives. I felt like I could interview five different members of the same band and get five different stories, then go and interview the roadie and couple friends of the band and get more stories. The possibilities of this approach seemed endless.

NLY: When I started the zine, people couldn't believe I was doing actual print and not just doing a blog. How long did it run for? What were some of the highlights for you?

TM: We ran Double Cross for about eight years, from 2008 up until sometime in 2016 maybe? Not exactly sure, but that seems about right. Some of my favorite highlights were the Jimmy Yu from Death Before Dishonor / Judge interview, Djinji Brown from Absolution interview, the Mike Judge interview and the Jules Masse from Side by Side/ Alone in A Crowd interview. Most of those interviews, people hadn't heard from those guys in decades. For the Jimmy Yu interview, we found out that he was living not far from where Gordo grew up, so we got in contact with him and arranged for an interview at his house. Jimmy was beyond cool and welcoming and pretty excited to talk about his involvement in DBD, Judge and the NYHC scene in general. We did that interview early on and I think it really set the bar high for future interviews. Djinji we interviewed over the phone, but he just had so many great stories and again, he was someone no one had heard from since the late 80's. Mike Judge we met at his friend Todd's skate park in Montville, NJ. We sat down with him for hours and just talked about anything and everything. He had talked to a couple people leading up to our interview, but I don't think he had done anything as in-depth as what we had done. The Jules interview was incredible because he was another guy that no one had heard from in decades. Once we got going with Jules, the stories and details seemed to flow forever. We also coincided his interview with a fund raiser for the Japanese earthquake and tsunami, with Jules selling off a bunch of his record collection. The interview that we did with Jay from Turning Point was a fun one, the separate interviews we did with just about every member of Chain of Strength was cool. There were so many great interviews that we did, it's almost impossible to list all of them.

NLY: I remember so many of those and being stoked you hunted these people down. Having seen so many bands of that era, you wonder what happened to people, so it was always cool to see who you found. Was there anything you wanted to do with DCXX that you never got to?

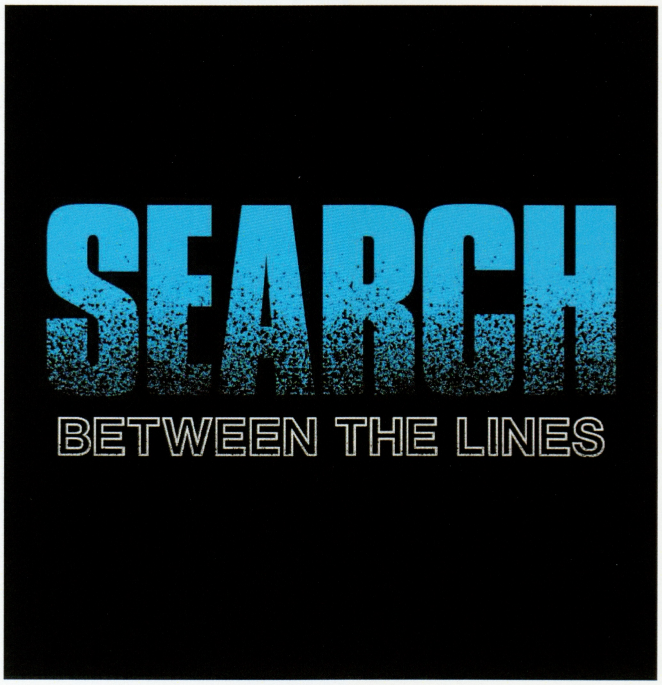
TM: At one point we entertained the idea of sitting down with Ian MacKaye at the Dischord house and doing a massive Ian/Dischord interview. Tony Rettman was contributing to Double Cross around this time and he reached out to Ian and pitched the idea, but Ian felt like we needed to hone in on some specific time frames, because a general Dischord interview would just be too massive of an undertaking. We never got much further than that, but that could have been incredible.

Another interview we never got was Pat Dubar from Uniform Choice. We did interview Patrick Longrie from Unity/Uniform Choice and that was a good one, but we were never able to lock something down with Dubar. We had friends that knew him and said they could arrange it and I think had we not shut the site down, we would have eventually gotten it, but we didn't and that's definitely one I wish we did.

One more I can think of that would have been cool was Al Barile from SSD. We did do something with his wife Nancy and that was awesome, I think Tony Rettman hooked that up, but we never did anything with Al. I look at Al as the godfather of Straight Edge, I know Ian coined the term, but there's no question Al really turned Straight Edge in to a movement and pushed it hard. Would have

been incredible to add him to the list.

NLY: I'd love to see Tony do a Dischord oral history book, but I know he has been working on some other things. What happened towards the end that made you shut down?



TM: Without too many details, we were contacted by the lawyer of a photographer, who had shot punk and hardcore bands in the early 80's, then apparently went on to shoot some mainstream stuff in the 90's. This photographer's work was all over the place on the internet and uncredited, I still see his photos pop up today. I found a couple of his shots and posted them on Double Cross, with some accompanying stories from people that were in the photos. I think I credited the photos as photographer unknown. The lawyer claimed that we were making money off of this photographer's work and he sued us for $50,000. We told them that we were not making a dime off the site and were actually paying out of our pockets to keep it going. We also apologized and told them we'd pull all the photos and post an apology, but that was still not good enough. The lawyer said, thanks for pulling the photos, a written apology would be nice, but we're still going to sue you. Considering none of us had $50,000 to spare, we shut the site down. In theory, most of the site still exists and is saved, so we could bring it back at some point, but what if we encounter another situation like this one?

NLY: Yeah you know, hardcore blogs are how you retire these days! That's so crazy. That's like thinking a zine or a label makes much money in this day and age. Your most recent band Search, unfortunately has broken up. What happened?

TM: In 2017, our original drummer, Ken Flavell had to leave the band after coming down with tinnitus. Our 7" had just been released on Revelation, we played our record release show in Maryland with Killing Time and Judge and right after that show, Ken came home with this terrible ringing in his ears. That ringing continued, so Ken saw doctors and specialists and although it would sometimes get better, we'd practice again and the ringing would come right back. Ken tried getting customized protective ear plugs and earmuffs made, but nothing really helped. It was inevitable, Ken had to leave the band, not really by his choice or ours, but for the sake of his long term health. For a couple of shows we found fill in drummers. Chris Daly from Ressurection/108/Texas Is the Reason filled in for the Dave Franklin memorial show in April of 2017. Then later that summer we played the Revelation Records fest in California with Alex Barreto from Chain of Strength/Inside Out/Statue filling in on drums. When we got back from California, we started searching for a new drummer. Finding someone that was interested in playing the style of hardcore we were playing had similar responsibilities in life, was Straight Edge and was a solid drummer, was not an easy task. It took a few months, but eventually we found Paul Kline through some mutual friends. Paul was from New Jersey, was Straight Edge and a great guy and equally great drummer, so we got really lucky. Once we started practicing with Paul, it took a couple of months to get up to speed, plus we worked on new songs with him, so that took time too. All the while, we had severely lost any momentum the band had. It was a product of the unfortunate reality of starting over again with a new drummer, no one's fault. People stopped asking us to play shows, it was pretty frustrating. Eventually shows started happening again for us, but it really felt we were starting all over. On top of all of that, we're guys in our forties with families, full-time jobs and lots of other responsibilities, so just scheduling practices and shows was always a challenge. At some point during the winter of 2019, when we were preparing for the Alone in A Crowd show in Philadelphia, Paul started having numbness issues with his hands. He started seeing doctors but wasn't immediately getting answers. We ended up playing the Alone In A Crowd show, but Paul really had to push hard just to get through the set. Maybe a month or so after that show, which was in February, Paul found out that he had Multiple Sclerosis. He didn't look at it as a death sentence or anything like that, but he had to make some hard decisions and cutting out some of the bands he was doing, seemed like a no brainer. Paul came to us and said he was going to have to take an extended break until he could really figure everything out. There was no timetable put on his return and none of us pushed it at all. Our guitarist Chris Zusi had just lost his mother around the same time, so I think everyone's priorities shifted and it was decided that the band would be shelved. At this point it's been over a year since we've played. We all still keep in touch, but with everything that everyone has going on in their lives, no one really has the time to put

into moving forward with Search. Paul still plays drums a little bit, here and there, but nothing like he did. The idea of replacing Paul after knowing how tough it was to replace Ken and start all over again, is not a task any of us really want to take on, at least right now.

NLY: You played some great shows during your time as a band,what were some of the high-lights for you?

TM: We actually did have a strong run of good shows, staring with our first show in July of 2016, opening for Token Entry in Philadelphia. In October of 2016 we played a cool show with BURN in Brooklyn at St. Vitus. Like I previously mentioned, we played with Killing Time and Judge in Maryland in January of 2017. In April of 2017 we played the Dave Franklin Memorial show in Asbury Park, NJ, which was huge and an honor to be a part of. In July of 2017 we flew to California and played the Rev Fest with Gorilla Biscuits, Judge and BURN. In June of 2018 we played with Shelter in Philadelphia. In July of 2018 we played an awesome basement show in New Brunswick, NJ with Remission, The Dividing Line and Sunstroke. In October of 2018 we played with BOLD in Connecticut. Then what would end up being our last show, we played the benefit for Howie with Alone In A Crowd, Terror, Pagan Babies, Maximum Penalty, to name a few. There were a bunch of other shows and to be honest, every show I get to play is fun for me. Just getting together with friends, taking a road trip, getting up on stage and being able to play these songs that we wrote, it's nothing I ever take for granted.

NLY: Is there anything written/recorded that didn't get released? Were there plans for an LP with Rev after the 7"?

TM: Yes, we had been working on an LP and had about 7-8 new songs written. We would often go back and forth between picking our six best new songs and recording another 7" or just holding out and recording an LP. It was never really confirmed which we'd do. I did talk to Jordan and Revelation was definitely down to release whatever we decided to do, but obviously, it never happened. That was my biggest regret when the band stopped, all those new songs we had written and hadn't recorded. It's a true feeling of being incomplete and possibly leaving some of your best work, never to be released.

NLY: I think leaving stuff unrecorded for me would be the biggest regret too. All that work and creativity only to have it vanish, strange thought. Over the years I think I have seen you do almost everything from zines, bands, etc. Did you ever book any shows? Did you ever have the desire to do a label?

TM: I never really booked any shows on my own, but for a stretch of a year or two, I helped my then girlfriend Traci

(Pic by Catherine Carrozza)

(now wife), with doing shows at Middlesex County College in NJ. I would help put together line ups, contact bands, design and print flyers and then travel up and down the east coast, flyering these shows. We would seriously drive all over NJ and flyer any and every record store, hit NYC and flyer those record stores, drive to Connecticut and hit Trash American Style. We would go south and hit Philadelphia, then all the way down to DC and hit all the record stores down there. Not to mention, every show we'd go to, we'd flyer. We promoted those shows like crazy and it worked, because just about all those shows ended up having great turn outs. As for a record label, I helped Ed McKirdy with his label, Livewire Records for a while, but never really had any desire to do a label of my own. I love creating music, I love designing records, but I have no interest in the whole business side of owning a record label.

(Pic by Carl Gunhouse)

NLY: You are still as passionate about hardcore now as you were when I first met you over 25 years ago. What keeps you going?

TM: I'm not sure I can really define my passion, you either have it or you don't. Something just clicked for me at a young age and it never diminished over time. Just this morning I listened to the Chain Of Strength - "True Till Death" 7" and it hit me just as hard today at 45 as it did when I was 15.

So much of the music I listened to and grew up on, still resonates so strongly with me. Whether it's Agent Orange "When You Least Expect It..." or 7 Seconds - "Walk Together Rock Together" or Dag Nasty - "Can I Say", all of which I heard in 1986 or Descendents - "ALL" or Uniform Choice - "Screaming For Change" or Youth Of Today - "Break Down The Walls", all of which I first heard in 1987, I can listen to any of it at any time. These bands, these albums, these songs, they are simply ingrained in me and there is no turning back.

I pick up Youth Of Today's - "We're Not In This Alone" and it personifies everything that is cool to me. The music, the message, the aesthetics's, I feel a deep connection to it all. Same goes for an album like BL'AST" "The Power Of Expression", I see it and I hear it and it sums up so much in my mind that I have connected with; skateboarding, hard, heavy, driving music, a different look at the world. As long as I still have that feeling, that passion and that drive, I'll always be connected to punk and hardcore. Considering I've been obsessed with it for the past 34 years of my life, I don't see things changing.

NLY: You still skate and even have a backyard mini ramp. Do you get to skate much these days? Favorite tricks?

TM: I don't get to skate nearly as much as I'd like to, but I do still skate. Even if I just pull out my board and ride it up to the high school and back, I enjoy it. Some friends and I have talked about hitting some spots up this summer, so hopefully that happens. I do still have my mini ramp in my backyard, but it's got some bad holes in it at this point and needs some repairing. I'm planning to repair my mini ramp this summer, so if that happens, I'm sure I'll be back out there with some regularity.

I will say, back in 2014 some friends and I skated a skate park in Brooklyn before the Black N Blue Bowl that Beyond played. I took a hard fall and rolled my ankle pretty badly that day and have never really recovered 100%. I took some time off from skating, hoping my ankle would heal and it did to a degree, but it's still a little weak and leaves me feeling a little hesitant and discouraged. As much as I love skating, I have to be smart about it and not push myself too hard. Falling at 45 feels completely different than falling at 15 or even 25.

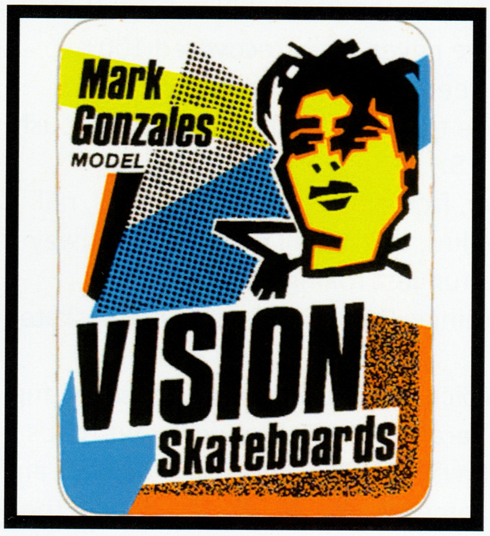
As for my favorite tricks, they're all the simple ones I've been doing forever, frontside or backside grinds, rail slides, power slides, maybe a boneless here and there, some attempts at no complies, doing wall rides on a highway divider, carving up a ditch. I've never been a very techie type skateboarder, I have fun just rolling around.

NLY: I know you are a huge collector of records, sneakers, horror stuff and other things. Do you collect anything skate related? If so, what is your favorite piece? Holy Grail?

TM: I've dabbled with skateboard collecting, but with all collecting, you've got to pick your poison and deck collecting is really just too expensive for me to fully dive in. I've got an original NOS Powell Peralta Mike Vallely deck, but that's pretty much it. I bought all the first run Powell Peralta reissue decks (Caballero, Hawk, McGill, Guerrero, Mountain and Mullen), but stopped after that run. I did buy another reissue of the Guerrero at some point, just because I loved the light blue color. I also bought a Santa Cruz Tom Knox Black Flag/Cop Beater reissue and currently skate another one of the Santa Cruz Tom Knox ever slick reissue decks, but again, that's pretty much it when it comes to actual skateboards. I do have a few decks on my list that I'd like to track down originals of, that were early boards that I owned as a kid and mean something to me. The original Vision Mark Gonzales, the Santa Monica Airlines Natas, maybe a couple others. I think if I was able to find the exact color way of the Vision Mark Gonzales deck I had as a kid, that would easily be my Holy Grail.

(Pic BY JC Photo Media)

I do own a bunch of original 80's skate shirts, some I've had since I was a kid, some I've acquired through trades, etc. I have a couple original Powell Peralta Caballero dragon bearing shirts (1 red, 1 blue), an original Powell



Peralta Vallely long sleeve, an original graffiti air plane shirt that I got with my Bones Brigade membership in 1988, an original Powell Peralta Have You Seen Him shirt that I got from Dave Franklin, an original Powell Peralta Tony Hawk t shirt and crew- neck sweatshirt. I've got a handful more of original Powell shirts, sweatshirts and jackets. I've also got an original Santa Cruz Tom Knox X'ed fist shirt and a couple of other 80's Santa Cruz shirts.

NLY: With everything you have done and been a part of, is there anything left on your "To Do" list?

TM: When it comes to hardcore, not really. I think I've managed to do pretty much everything I've ever wanted to do. I started bands, played great shows, released 7"s and LP's on New Age, Equal Vision, Bridge 9 and Revelation to name a few. I've played all over the country, toured Europe, had the honor of doing tribute shows by singing with some of my favorite bands like Turning Point and Vision. I've met, connected and become friends with people all over the world. I've done fanzines, I've done online fanzines, I've been interviewed for books and documentaries. I'm proud of the legacy I'll leave behind and I still feel like I've got more to give.

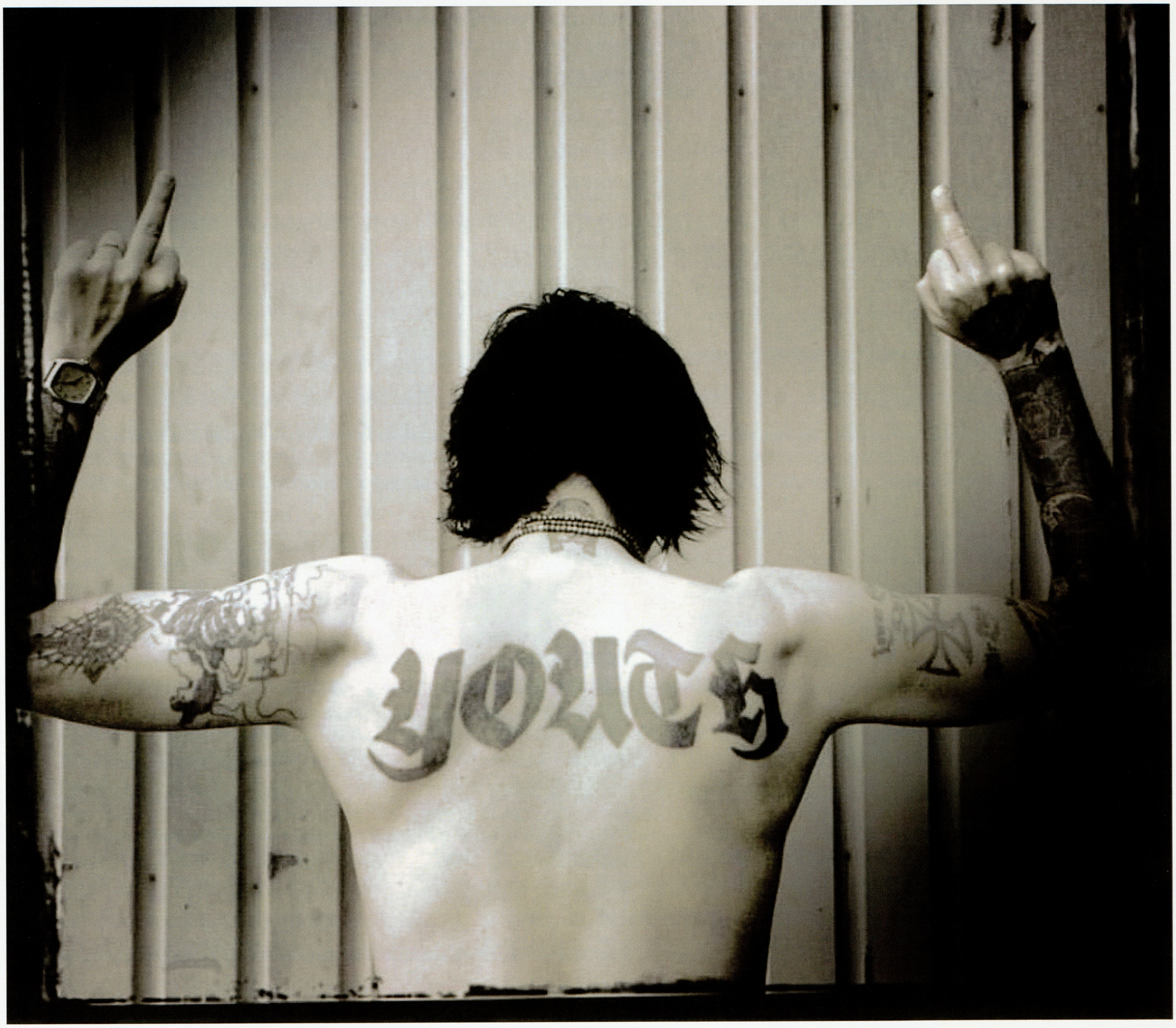
I think if there's one more thing I'd like to do, it would be to tour Europe again. I had hoped I could tour Europe with Search, but that never happened. Hopefully I'll get another chance at some point. Really, there are a lot of places I've never played that I'd like to, South America, Japan, Australia, so that would be incredible to do those places too, but we'll just have to see what the future holds.

NLY: Thanks for taking the time to do this. Any final thoughts, comments, pleas for elusive records etc?

TM: Thank you Mike for having the patience of a saint with me on doing this interview. I know it's taken far too long and I appreciate you hanging in there with me. Thanks and nothing but love to my family; Traci, Trevor, Taryn and Travis for putting up with my bands and how sometimes, doing those bands, have pulled me away from you guys. Thanks also to everyone I've done a band with and been a part of the whole process, hopefully we've created something that will live forever. One last thank you to all the friends I've met all over the world, through the hardcore scene. I can't even begin to count how many lifelong friends I've made, just from doing zines, bands and going to shows, it's honestly nothing less than incredible.

If you find that one thing in your life that you truly connect with and matters to you, don't give up on it, no matter what. Bands will come and go, styles will come and go, kids will come and go, but you can be that one mainstay that stands for something. Be a positive representation of what made you who you are.

As for my pleas, an original Vision Mark Gonzales deck, a Warzone - "Lower East Side Crew" 7" test pressing, a Gorilla Biscuits 7" test pressing, if anyone has any of those and is looking to part with them, look me up.



(Pic: Michael Alago)

This one is the reason why this issue took so long to do. More than a few people commited to write something about Todd for this article and then either vanished or backed out. I waited on people who assured me it was coming only in the end to be left hanging longer. I apologize to Todd's family and to those of you who did contribute that this took as long as it did.

I was lucky enough to get to know **Todd Youth** over the last few years of his life. While we weren't "Close friends" we managed to have some good talks and got to know each other over text and when we would run into each other in Vegas each year. We'd talk about music, Kirshna, our favorite vegan spots in Vegas, and just catch up on life. During our last talk we had made plans to eat at VegeNation together the next time we were both in Vegas, his treat. Sadly it never came to be as Todd passed away on October 27,2018. I've eaten alone at VegeNation since then and each time I look at the table I last saw him at there and smile. He overcame a lot in his life and meant a hell of a lot to a lot of people. A few on them have contributed to this with thoughts or memories and I can't thank them enough. His music impacted people across the world and he played with so many people from Warzone and Murphy's Law to Danzig and even Glen Campbell. Of course, Fireburn was his last project. I was lucky enough to catch them in Vegas and if you aren't familiar do yourself a favor and check them out. You can thank me later.

Todd, rest easy my friend. Thank you for the time we did get to share together and may you end the cycle of birth and death and find your way home once and for all. **Hare Krishna.**

PS....you still owe me VegeNation, I only wish I could hold you to it!

Abijah Schofield: Nearly 8 months out from my last conversation with my Dad and I still feel like he's here, like he'llcome back from tour any day and we'll be able to talk - so close, and yet impossibly far.

(Pic by BJ Papas)

In the days leading up to my Dad's passing, we made a list of all the reasons that life was worth living. Of the things on his list, the most poignant to me was his love of and ability to connect with people.

When my sister and I were young our dad would pick us up from school. He was covered in tattoos; often with a guitar on his back, always looking like a rock star. We'd walk from our school on 3rd Street, up Avenue A - a pit stop at Ray's for an Egg Cream or 7A for a hot chocolate - and head left on St. Marks. The three block walk - which takes no more than 10 minutes, at a slow pace, would take us over 2 hours. First stop - the zine store, where he'd talk to the owners about what they had in, what they were excited about. Then Mojo's where he'd play whatever guitar he wanted, sit with Chris and talk guitars - what pickups sounded warm on which bodies, what pedals he was digging at the time. Next was the comic book store, the record store then Trash and Vaudeville. Along the way we'd stop no less than 10 times to speak to a cast of characters, and what struck me then, even at a young age, was the way he connected with each and every person he spoke to. Connecting, sharing and understanding was, and is, the thing I most admired about him. For someone with such lauded professional accomplishments, this says a lot. After every show he'd stop and talk to kids who wanted to hear about what he was doing, but he always wanted to hear about what they were doing, what they were playing, what music they were listening to. His natural ability to make people from all walks of life feel seen, understood and acknowledged was beyond compare.

It is no secret that those with great artistic talents are often plagued by their own self doubt and internal turmoil. I know my dad had his fair share of demons. These were the source of much anguish for him, but ultimately allowed him to see others as their true selves. His connection to pain inspired him to lessen the hurt in others, either through music or a good conversation. He always made you feel seen and understood.

(Pic by Daniel P. Derella)

As I began thinking about what to share about my Dad for this piece I came across a quote by James O'Barr that sums up how I'll

continue my father's legacy, "If the people we love are stolen from us, the way we have them live on is to never stop loving them. **Buildings burn, people die, but real love [and as my dad would say, hardcore] is forever."**

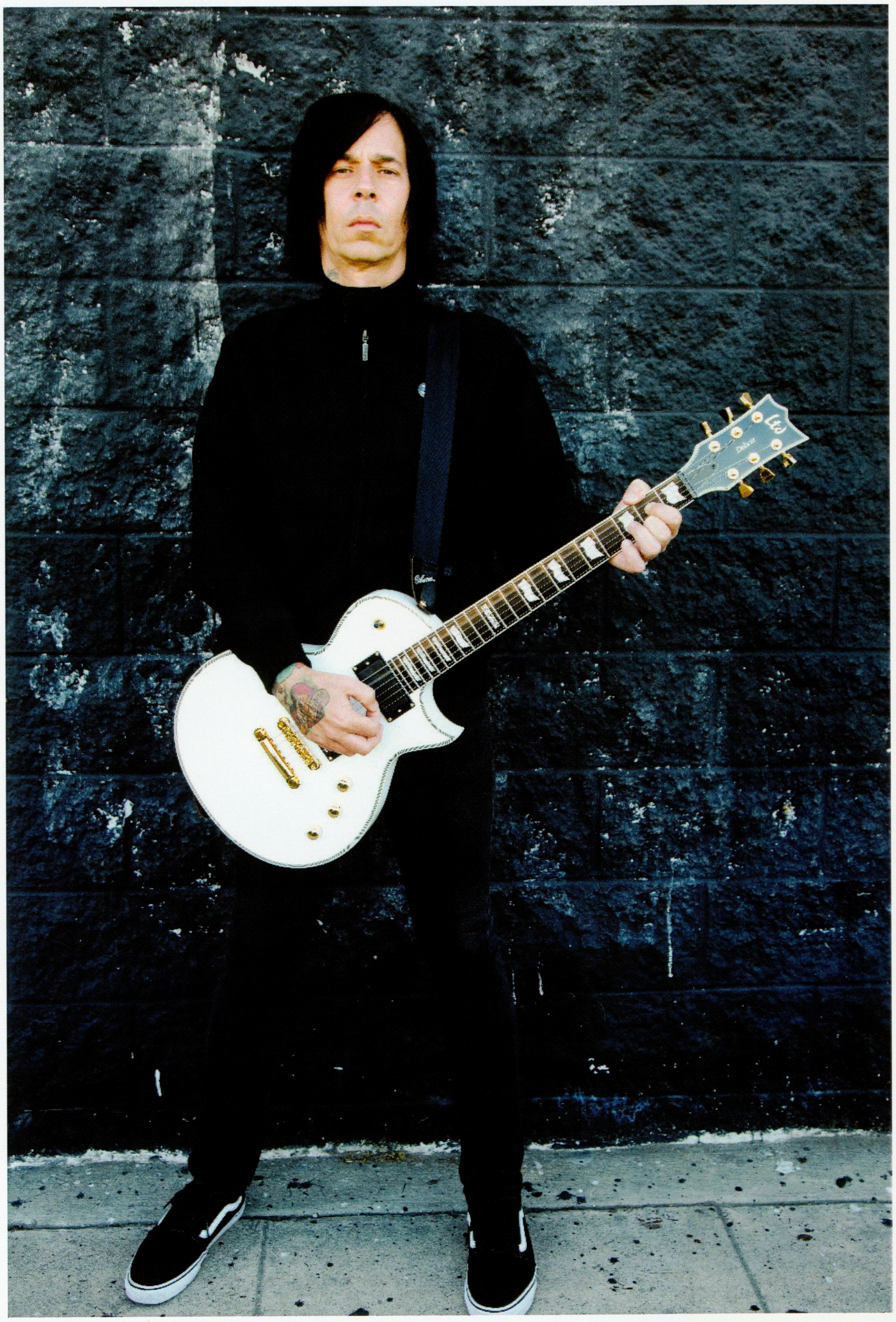
James Schofield: My dad took me to my first hardcore show when I was 14. From then on, I was hooked on the experience- the noise, the emotion, the sense of belonging when you fall in the pit and three people help you up without hesitation.

I can't count the times that, when someone saw me with my dad at a show, they said (with a tone somewhere between disbelief and awe) "Your dad's Todd Youth?" It was always a weird experience. Yes, my dad is Todd Youth. But he's just my dad. We would go to shows and watch The Walking Dead. He took me comic shopping. He built me my first guitar and taught me to skate.

It wasn't that I didn't understand how influential my dad was in the hardcore scene...I did. It was that more than he was Todd Youth, he was my dad. He was one of the most important people in my life, but not because of Murphy's Law or Warzone.

I owe a lot to him. At 14, the same time he introduced me to the hardcore scene, I was an angry, depressed kid with no sense of purpose, few friends, and nowhere to belong. Punk, specifically hardcore, gave me somewhere to belong. Straight Edge gave me a respect for myself I don't think I would have ever developed otherwise. The music and the shows gave me an outlet for my anger and depression. I've met some of my best friends at concerts.

My dad's faith, his love for his family (me and my sisters especially), and his dedication to music are the things I hope he will be remembered for. They are the things I hope to emulate. In doing that, Youth lives on.



(Pic by BJ Papas)

Drew Stone: It's appropriate that we're here tonight for Todd in this particular room. For many of us this place has a special significance and is very important.

For a lot of us including Jimmy, Stigma, Roger Miret, Jesse Malin and many more our musical journey and really our lives as artists begin right here in the A7. Todd was a part of the magic that came out of this room and spread all over the world. I met him right here when he was 13 years old and we played shows together when he was in Agnostic Front and I was in The High and The Mighty.

He was a naturally gifted musician who graduated from the school of New York Hardcore and went on to do great things. He got up there on the stage with the big boys.

Motorhead, Ace Frehley, Glen Campbell and many others. We we're all very, very very proud of him. Although I'm pretty good with words and in front of people for me the best way to express myself is thru my art. **This clip that I put together speaks from my heart, we miss you a lot already Todd, there will never be another like you. NYHC Forever And Always."** (Taken from Drew's speech at the NY Memorial) **(Pics by BJ Papas)**

Mike Gitter: It was at the memorial for Todd that was being held at Velvet Margarita, a Mexican restaurant and bar on Cahaunega where Todd worked that I realized how big a life he really had. There were friends, bandmates, co-workers, daughters, wives, people who loved him, people who he drove crazy, but most importantly, people whose lives he touched. Todd Youth was some- one who had an indelible thumbprint on everyone in that room – often at very different times and for very different reasons. I forget whether it was while he was in Warzone or Murphy's Law that we actually met. It was a long time ago and the date really doesn't matter. What does matter is that over the years our paths would constantly cross. Todd being someone who would always extend a hand, shoot the shit or talk just as obsessively about music as myself. Like D. Boon said in The Minute- men's "History Lesson Part II": "Punk Rock changed our lives." At barely 12 years old, Punk gave Todd the opportunity and he ran with it. Like any great musician, he understood the potential of improvi- sation, applied it to his life and changed his corner of the world in the process.

Todd was a friendly acquaintance for many years. Side note: one of the funniest memories of him was watching him getting arrested for getting into it with a bouncer in Worcester, MA in 1989 when Murphy's opened for the Beastie Boys on the Licensed To Ill tour while I was interviewing Jimmy G for Thrasher! It was really in the past couple of years the guy became a true friend. Both relocated to Los Angeles, we would constantly bump into each

other at shows: Hardcore lifers still looking for teenage kicks! When Todd gave me the initial demos for Bloodclot, his project with the Cro-Mags' John Joseph, Joey Castillo from Wasted Youth and Nick Oliveri, we clicked: falling into constant conversations about Void, Japanese Hardcore and the Bad Brains. That project would run its course. When he came with Fireburn, a motherfucker of a band with former Bad Brain, Israel Joseph I, Todd Jones from Nails and Nick Townsend from Dead Beat, it felt like Todd had finally come home. After years of largely being known as a sideman, this was his statement. If you saw Fireburn live or heard their recordings, you know what I mean.

I'm not going to lament Todd's passing. What happened is what happened. Those are dark days of Fall passed. I am simply going to smile and think about the last couple years and the circle of friends that all grew closer because Todd was in our lives. As he did for so many people, for so many years, he brought old friends closer and helped others find their place along the way. Like many things in our lives, it started with music and was eclipsed by the love and passion that pulled us all together like some sorta glue (like crew). **Too many things were cut too short with Todd but so many things will echo and become chiseled into memory....Can't Stop The Youth!!** **(Pic By Albert Licano)**

CAN'T STOP THE YOUTH

BJ Papas: I have known Todd Youth since the 80's and can't keep track of all the bands he's been in. He loved music and was a great guitar player. Over the years, he would call me when he was in a new band and often asked me to take photos. After moving to Los Angeles it was always so welcoming to always see him at local shows. I remember him being so excited when he started playing in Bloodclot and he asked me to come listen to his new band in his car. He was truly excited to be playing the type of music he really loved. I hadn't been interested in new music in a while and couldn't wait to see them play! Todd asked me to take band photos and I told him that I don't really take photo's anymore. He said he had gone through some guitar slumps where he hadn't played in years and he thought that maybe if I photographed them it may motivate me to pick up my camera again. I hadn't been inspired in a long time and this could be just what I needed. I thought it was super sweet that he would want to encourage me and get me back into photography. I did photograph the band. I had to borrow a digital camera in order to do so and it was so much fun and the photos came out great. Unfortunately, the lineup changed so the photos were unusable. It did drive me to purchase a digital camera! **He was always so supportive of my photography. I will try to remember that and continue to shoot on.** **(Pic by BJ Papas)**

Freddy Alva: He made quite an impression on me during my formative years of getting into NYHC. **I will forever miss his funny texts at 2am, the impassioned music he was still making and the amazing man he was, RIP buddy.**

Eddie Sutton: I will always remember the first day I met Todd. He was roughly 12 years old, fresh out of juvenile detention. We both met at a Kraut rehearsal over on 23rd St. We would see each other at A7 or later on at early Rock Hotel shows on Jane Street on the West Side. Being just a few years older than Todd, he was light years ahead musically. Each time I met him he always made me feel welcomed at shows when I was just a wallflower starting out as a fan. Over the years we grew into maturity, I almost had a chance to do a project with him in the later part of the 80's, and we had a lot of the same interests. Over the years I enjoyed watching him move beyond our scene, and play with bigger bands as he pursued his passions... **I'll always have a place in my heart for the boy and man I knew as Todd**

Youth and I hope his legacy will inspire more people as his music and heart live on. **(Pic by Albert Licano)**

Timmy Chunks: You know the friends you have that you don't see for a couple years but when you do you pick up right where you left off? As if no time had passed? That's the kind of friend Todd is.

I don't know when I first met Todd but I believe it was in 1985. We were a couple of little kids running and skating around the Lower East Side and we weren't worried about anything. The only thing we cared about was the music that we loved and continue to love to this day. Todd was playing in Warzone and he was always at every show you went to. He was always smiling and whenever you saw him you couldn't help but smile to. When you talked with Todd you never felt like he wasn't listening. If you were in a conversation with Todd you knew he was paying attention to what you were saying. Todd was one of those friends that you were proud to call a friend. It is impossible to say how many lives Todd touched but everyone of them is better for having known him.

The last time I saw Todd was at the Velvet Margherita while he was working there. This was about two months before he passed and we had one of those conversations that we often had, reminiscing about the old days in New York and discussing our new projects. I have a lot of great memories of Todd and this is just one of them.

Todd was/is a loyal friend who you never had to question where his heart was. It was with the music always. I am proud to call Todd a friend and more than lucky to get to share a stage with him when he was in Warzone, Murphy's Law, and Fireburn. **I miss Todd and it sucks that I won't get to trade stories with him for a while.** But like I said in the first sentence, whenever it is that I get to see Todd again we will take up right where we left off talking about the good old days and our latest projects.

Eliana Halpern:

Here are some things you may not know about Todd Youth, known to me as Daddy:

1. His musical career began at age 13 when he ran away to play in bands like Agnostic Front and Warzone, but he knew he wanted to be a professional long before that. At just age 9 he wrote "If someone gave me a million dollars I'd go right out and buy a Marshall amp". In every childhood self portrait he is playing guitar.

2. He was a kid, just 18 when my sister Abijah was born and 20 when I was.

3. He loved sweets. And coffee. And Dr. Pepper.

4. He never learned to read music, but could play any song by listening to it.

5. He's been sober for years.

6. He was a devotee; he believed strongly in Krishna Consciousness.

7. He was a musical encyclopedia, of all time periods and genres.

8. He was our family encyclopedia.

9. He would have deep, meaningful, conversations with anyone.

10. He'd always answer my calls, no matter what time of day or night. He'd always know what to say when I was angry or sad and he would say it in the most calm and loving way.

11. His eyes would light up when he'd see me and my sister.

12. He always told us "no matter how old you get, you'll always be my baby girls.

13. He ended all of our conversations, with an I love you.

If you knew my dad you knew what a big heart he had. His ability to feel, both love and pain, was extraordinary. I know he touched so many with his music, friendship, and love in his 48 years on earth.

I am beyond grateful to have spent 27 of those here with him.

Doug Holland: I remember the first time I met you. It was a cold day in December 1981 at Rat Cage Records. You told me you just ran away from home from New Jersey, that your name was Heap. I said I was in Kraut, which you seemed so happy to hear. I gave you my phone number, where I was living on Eldridge and Houston and said "Don't hesitate for a second if you need anything, you're too cool of a kid to be on the L.E.S. by yourself." You took me up on my offer and slept, took showers, and shared our love of Punk, Hardcore and the first Metallica album I had just gotten from Bleecker Bob's.You made friends quick and everyone had your back that you were safe. You were introduced to the best of the best and deserved all the success you had gotten. I really don't have the words, how I feel. Like this should be me, not you. In my eyes you will always be the bigger star than when we met that first cold day you ran away from home. **Krishna (GOD) "Please be kind to this amazing soul. He touched the life of many and will be forever missed."**

HEAP.....Todd Youth Forever!

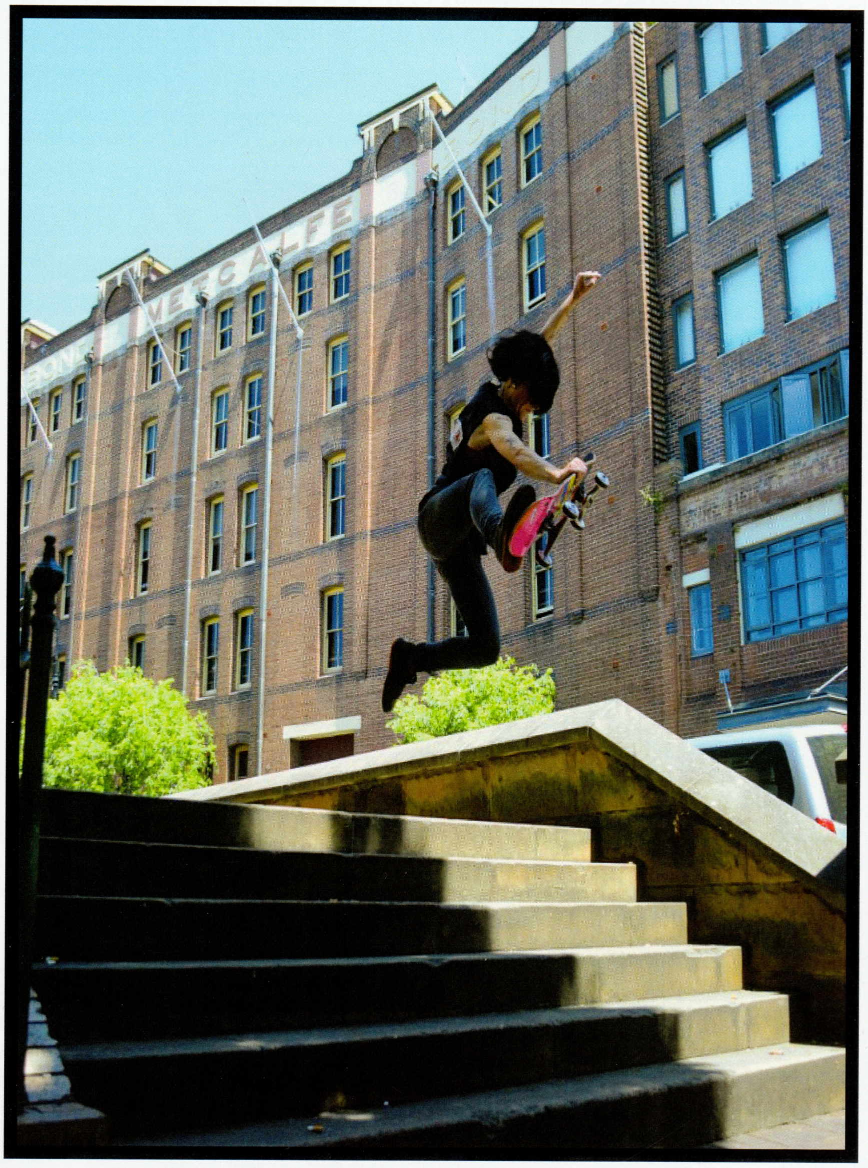
FOREVER YOUTH
YOUTH FOREVER

For the soul
there is neither birth
nor death at any time.
He has not come into being,
does not come into being,
and will not come into being.
He is unborn, eternal,
ever-existing and primeval.
He is not slain
when the body is slain.

Bhagavad-Gita
As It Is
Swami Prabhupada

TYS

20 QUESTIONS (OR SO) WITH JADE RYAN



Name, rank and serial number: Jade Ryan
Age: ??
Home Sweet Home:
Sydney, Australia
Sponsors: Butthole Ditch and Outsider Skateboards Australia
NLY: How is your current board set up?
JADE: My set up is an 8.25 Outsider deck, Mako grip tape, Ace Trucks, 53mm Outsider wheels and any bearings I can get my hands on at the moment. (Hey bearing sponsors I'm looking your way....hook her up!)
NLY: How did you get into skating?
JADE: I got bitten by the skate bug after borrowing a friend's spare deck and haven't been able to stop since.
NLY: How long have you been skating and what was your first board?
JADE: I think I've been skating for around 9 or 10 years now. My first deck was a really cheap complete. I still have it hanging in my garage.
NLY: What are your favorite spots to hit up?
JADE: I can't really narrow down my favorite spots exactly but I love to hit the city and skate around looking for something new or weird to try a trick on.
NLY: What one spot do you miss that isn't around anymore?
JADE: There was a rad D.I.Y spot about 20 minutes from my place. People had brought railway tracks, tables, chairs and it even had a rad gap to the street. It only lasted about a year before being torn down for apartments but it was so gnarly.
NLY: Who do you like to skate with?
JADE: I usually skate alone or with my filmer/photographer/girlfriend. If I hit up a local park I usually know someone or get to know someone and have a roll and chat with them.
NLY: Who's had the biggest impact on your skating?
JADE: Every female skater out there shredding has had an impact on my skating. Sometimes the scene can seem a bit male dominated, to see ladies like Lacey Baker, Vanessa Torres, etc. absolutely hold it down, it stokes me out every time.
NLY: Street, parks, pools or vert? What's your favorite and why?
JADE: I'd definitely have to say street. I have nothing against a bit of vert or bowl skating but the street is where my heart is. I can't get away from the crazy energy it gives me. Sometimes you only get to skate a spot for 5 mins before you get kicked out, to me it adds a different level of intensity and vibe.
NLY: What are your favorite tricks?

(pics by Mary Jane)

JADE: I love to pull out any No Comply/Boneless variations. I've always had an inclination towards planting my feet and grabbing the deck.

NLY: What's the one place you haven't skated yet but can't wait to?

JADE: I've always wanted to hit the streets of California. I've seen so many rad parts filmed around there and I really dig the way it looks

NLY: Who are your 3 all-time favorite skaters?

JADE: My 3 favorite skaters would be Mike V, William Spencer and Elissa Steamer.

NLY: What was your worst skate injury?

JADE: I've been pretty lucky so far with injuries, my worst would be when I dislocated my knuckle mid-run in a local comp. I always grab my board but every time I did I could feel my knuckle slipping around. I managed to finish my run and pop it back in afterwards but it wasn't the best feeling in the world.

NLY: What music gets you pumped to skate?

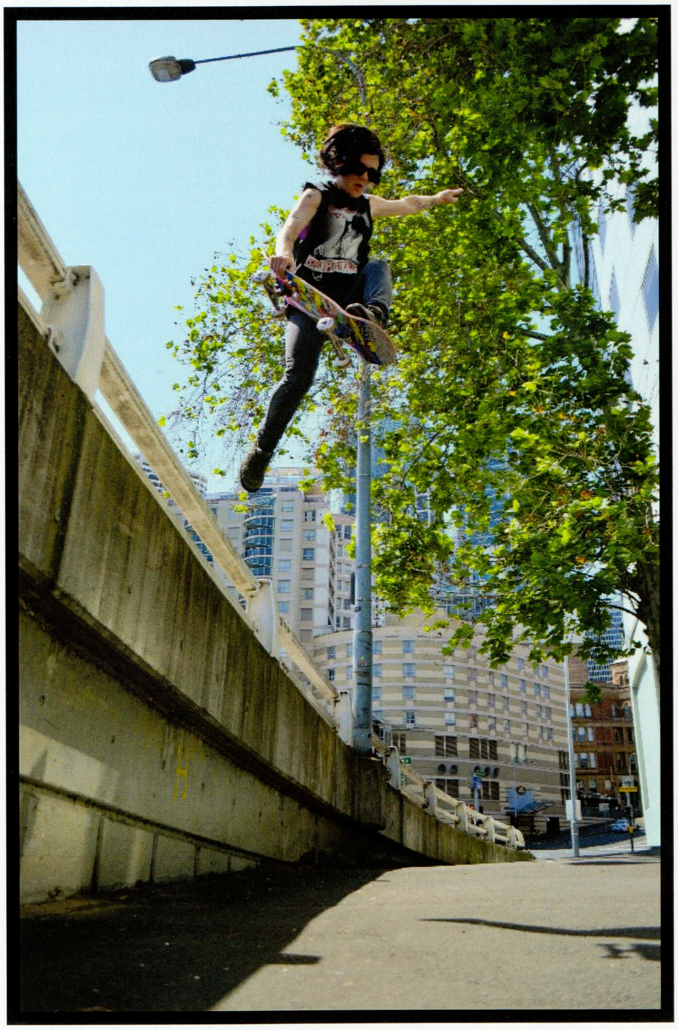
JADE: If I'm down for a chilled skate I'll listen to Janis Joplin or some Fugazi. To pump myself up, I'll blast Bikini Kill, Le Tigre, L7 or The Distillers.

NLY: What skate shop do you call home?

JADE: I use to bum around my local shop Society, but they closed down a while back. So, now I pop up at any skate shop I see. I try and support as much as possible.

NLY: Do you have a favorite skate video?

JADE: I dig Osiris "Feed the Need" and all the Bones Brigade movies. Most of the time I'm out skating or don't have the time to check any of the newer stuff out unless someone gives me the heads up.



NLY: What's been your most memorable contest?

JADE: Most memorable comp would be my first one. It was also an all-girls comp which made it double awesome. I'd never seen so many gnarly shredders.

NLY: What are your thoughts on corporate sponsored contests and how it has changed the industry?

JADE: I guess I'm in two minds about corporate sponsored contests. On one hand, it's great that people can make a living doing what they love but on the other side, Skating has always had this non-commercial underground vibe, an act away from the mainstream. If the corporate side takes over, it will somewhat lose that element.

NLY: Explain your philosophy on skating in one phrase...

JADE: It's an act of creativity and total freedom.

NLY: Any advice for younger skaters?

JADE: Do it because you love it and don't expect anything in return, other than the act of skating itself. Sponsorship is not something you should aim for or focus on. It's gnarly if it happens but it should never be your motivation for picking up a board.

NLY: What's next for you?

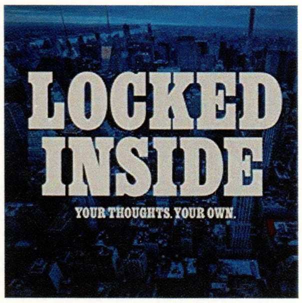
JADE: I've got a few things in the works at the moment. I'm doing some skate clinics that are getting kids to try out skating and have some fun. I'm also really getting into learning the bass and playing some music. Hoping to get a band up and going this year and travel a bit.

ALL THE NEWS THAT'S SHIT TO PRINT

I always begin each **news section** with a rant about how hard it is to do a print zine, how the news is always way outdated by the time I share it and.......I just did it again. Lots has gone on since Issue 7 (including 2 photo issues of the zine) but I will try to hit the major topics and the most recent. Just this week **Alan Peters** (Bassist for Agnostic Front, Absolution, etc) passed away. Since the last issue we also lost **Jack Flanagan** (The Mob), **Vinnie Value** (Warzone, NRSV, Kill Your Idols, and more), **Steve Soto** (The Adolescents) and **Todd Youth** (see the article within). On the skating front, Thrasher head honcho **Jake Phelps** passed away last March, while this March saw the passing of skate legend **Jeff Grosso**. Our condolences go out to the family, friends, band members and everyone else affected by these losses. Speaking of **Phelper**, Thrasher is releasing a zine called **Angel Dust** that he finished just before his death. I'm really looking forward to this one. On a different front, there have been no shows for months, due to the **Covid-19 Virus**. Pretty much everything since March has been cancelled around the globe (see, we lose Grosso and the world goes to shit!) Before the cancellations happened, the big announcement (which i kept telling people was going tohappen) was the reunion of the **Circle Jerks**. Some great dates were planned and are in the process of being rescheduled as life gets back to "normal". Can't wait to see those guys hit the stage again (It's be 25 years for me). **Howie Abrams** just released a book about **Lou and Pete Koller** from **Sick of It All**. It's an oral history of the brothers and definitely tells some funny tales. NY's **Backtrack** have called it a day. **In-Effect**, Legendary NYHC Zine, will be getting the book treatment. Skate Rock legends **The Faction** played their final show, February in San Jose. However, we have not heard the last of them. Guitarist Adam Bomb has revived his **IM Records** imprint and the band plans to head into the studio with producer Dave Klein (ex-Agent Orange) to re-record 10 fan favorite songs for an upcoming LP. Speaking of The Faction...**Steve Cab** is working on a new, yet unnamed music project. More on that in the next issue. **Concrete Criminals** have broken up. They played NLY/Blue Tile Lounge event "Skate or Dive" last year in Vegas and were a highlight of the evening for sure. Hopefully when they are all back in Florida we will hear more from them. Not everyone is calling it quits...**Avail** played some reunion shows last year. I went back East for a few and they were all incredible. They have some more dates being rescheduled for next year once this Covid nightmare ends so if you get the chance make sure you see them. Who knows how long they will stick around for. Detroit skate rockers **Stale Phish** have reunited with their original lineup and are working on some new music. They will be joining 9 other bands for our **Skate Ratz** compilation LP (released with friends Division Street Sounds) due out next year. There will be some fun surprises on that record including **Bing Krosby,** which is a new project featuring Chuck Treece (McRad) and his son. The **Locked Inside** 7" is on its third pressing which is limited edition black vinyl with hand stamped labels only available on our site. Be sure to grab one as they won't be there for long. Also on the **Not Like You** horizon, we have upcoming releases with **Fastplants** (Grosso tribute 7") (they also have another split 7", with **The Mons** dropping on Beercan Records soon), **Witness Marker** LP (again with DSS), **Minus One** LP (which will FINALLY feature their 4 tracks from **Thrasher's Skate Rock Vol 1** cassette on vinyl for the first time ever), those same four Minus One songs will be an acoustic 7" from their singer **Dana Alberts** (he played them at Skate or Dive last year and the idea for the record was born.) To finish it up there will be a limited edition "Pegged for Live" box set from **The Faction**, featuring all 3 colors of the record, a booklet, sticker, pin and more all packed in a limited box featuring art from **BobbyDrawsSkullz.** These will be extremely limited and a must for any die hard fan. (I'm currently working on 3 issues of the zine so the box set is taking some time, but it is coming.) Speaking of the zine, after Issue 8 (the one you're holding) we will be releasing two one shot issues, an all submission **80's Skate photo issue,** followed by our tribute issue **Love Letters To Grosso**. They are both still in the works but expect some great things as we have been receiving some killer submissions. We will be sticking with the new production quality along with larger page counts and printing in full color as well. **Kevin Seconds** is working on a new band called **Gimme an F**. Our friends and long time skate mag **Juice** have been hit hard during the shutdowns. A GoFundMe has been started and they are getting close to their goal. Check it out and consider donating. They have done so much for skating....**SAVE JUICE**! Vegas skate punks **Mersa** are working on a long overdue record. It's about time guys. Speaking of Vegas, our boy Dean over at **Blue Tile Lounge** has a new project for the ladies in the works called Brutal Revenge. **Filthy Ditch Crew Zine** just dropped a new issue on the world. Hit them up @filthyditchcrewzine to order and tell em we sent ya! **Timmy Chunks** (ex-Token Entry) has another new project in the works in addition to Let Rage! More on that next issue. **Kirk and the Jerks** (who you may remember from the H-Street videos back in the day) have a discography LP coming out thru Division Street Sounds later this year. Expect some crazy colored vinyl and those limited edition packages that they love to do. That's about all we have room for this month, so I guess I'll end this here. TIl next issue....**Not Mike You**

NOT LIKE YOU RECORDS

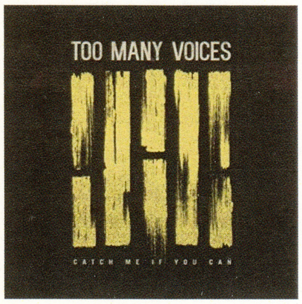
OUT NOW!



LOCKED INSIDE "YOUR THOUGHTS, YOUR OWN" 7"

NYC straight edge brought to you by members of Search, Mouthpiece, Vinny & The Hooligans, On the Rise and Others.

Already on its 3rd press on black vinyl with handstamped labels



TOO MANY VOICES "CATCH ME IF YOU CAN" LP

NY's answer to Revolution Summer if it had taken place at a skatepark or the Brooklyn Banks. Dag Nasty, Verbal Assault and 7 Seconds all come to mind, yet originality shines thru.

GHOUL SQUAD "NECRODOLL" LP

Originally slated to be released by Pushead on his Pusmort imprint, the project was aborted after test presses....until now.
Horror Punk finally released after 30+ years.

Upcoming projects include The Faction *"Pegged"* box set, Skate Ratz *comp* LP, Fastplants *Grosso Tribute* 7", Witness Marker LP, Minus One LP, and more.

check out www.notlikeyourecords.com for more info and to order

My wants for trade or cash

Black Flag 8x10's **Black Flag** "Original Pettibon Flyers **Bl'ast** "Rob Roskopp Santa Cruz poster" **Combetbus** "Issue 1-23 & 25" **Daily Grind** "Issues"**Geek Attack** "Issues" **Perfection Transition** "Issues" **Skate Fate** "Issues" **Skate Punk** "1-4" **Skate Scene** "1-13" **Skate Witches** "Issue 4-12" **Snob Club** "Issues" **Swank** "Issues"**Thrasher** "80's issues" **Tore Back** "Issues" **Transworld** "80s Issues" **True Devotion** "Issue 2 & 4" **Original Skate Rock Flyers, Other Skate Zines** (Esp. from the 80's)

front/back cover photos by Not Mike You